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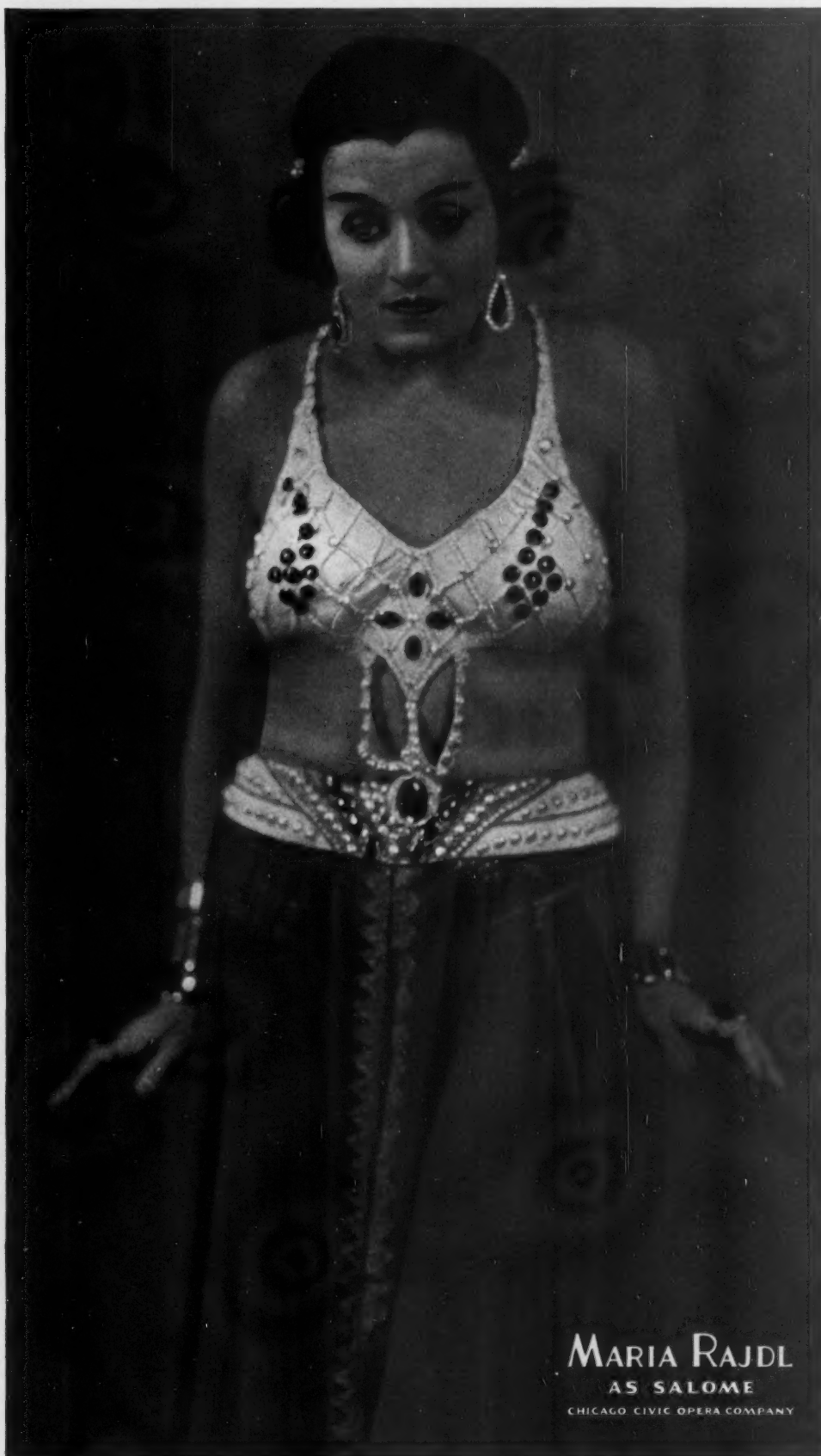
THE MUSICAL OBSERVER

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MARIA RAJDL
AS SALOME
CHICAGO CIVIC OPERA COMPANY



CORNELIUS VAN VLIET, cellist, is, perhaps the only musician who will appear twice in the People's Symphony Concerts series at Washington Irving High School, New York. Mr. Van Vliet's trio will appear on December 4 and he will give his own recital under its auspices on March 5. He has been on tour with the National Chamber Music Orchestra, Rudolph Ganz conductor, as first cellist.



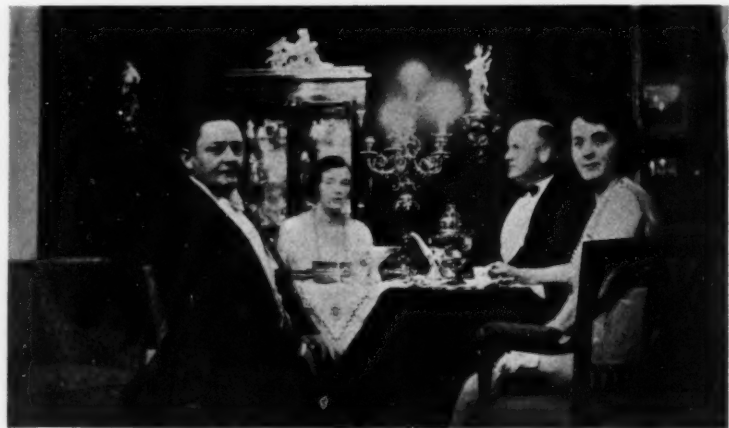
ZLATKO BALOKOVIC climaxed his tour of Australia with a final concert in Sydney that was broadcast throughout the Antipodes by the National Broadcasting Company of Australia. He is shown here facing the thronged auditorium prior to his opening number.



PAULINE RUVINSKY, eighteen-year-old pianist, artist-pupil of Clarence Adler of New York, will play the Chopin F minor concerto, December 5, with the Detroit Symphony Orchestra, Gabrilowitsch conducting.



ALEXANDER KIPNIS with his son and one of their friends. Kipnis is a baritone of the Chicago Civic Opera Company.



ERNEST DAVIS, tenor, (left) in his Berlin studio with Mrs. Davis (extreme right) and Mr. and Mrs. Lynn Fitzgerald. The picture was taken following Mr. Davis' appearance as soloist with the Berliner Siemens-Chor, H. A. Matlausch conducting. This was the tenor's third engagement with this organization.



GERTRUDE WIEDER, contralto, will make her debut in Chicago on Christmas Day in Handel's Messiah with the Apollo Club of that city.



Stagg photo

A POPULAR TENOR OF THE CONCERT AND OPERA STAGE AS WELL AS OF THE SCREEN

(Left) Jose Mojica being acclaimed by some of his admirers on his departure from the California Theatre in Los Angeles after he and Ramon Novarro had been decorated with gold medals by the Latin-American Cultural League. (Right) Jose Mojica, standing in the center, surrounded by his two secretaries and his pianist, Troy Sanders, and his laughing police dog, Kaiser. These four young men are the active members of a long concert tour which starts this month and which will take them through Mexico, Cuba and Central America.



Monroe photo

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Boccaccio Receives Ovation in New York

Charles L. Wagner's English Production Features Ethel Leginska, Carlotta King and Allan Jones

The first English performance—and a tremendously successful one—of Boccaccio in New York since the presentation by William Wade Hinshaw in 1919 was given last week by Charles L. Wagner at the New Yorker Theater on November 17.

This production of Franz von Suppé's tuneful work (now scheduled for an unlimited run) offers two novelties in that for one of the few times in the annals of the fifty years of this operetta the title role is sung by a tenor and not by a soprano; and the orchestra is conducted by a woman.

The tenor is Allan Jones, a young American, who gives a remarkably effective acting interpretation and voices the melodious songs with an ability and appeal fully equal to their charmingly turned phrases. There is probably no more satisfying artist treading the American operetta stage than Allan Jones. He has an ingratiating personality, ease of manner, and a voice flexible, musi-

cal and correctly intonated. His opening performance captured such spontaneous enthusiasm from his knowing and fashionable audience that he was recalled repeatedly.

Ethel Leginska who has won an enviable reputation as a pianist and composer in the past, was the magnetic conductor of Boccaccio. Through her efforts the piece had a unity and musical coherency that gave the principals and excellent chorus an opportunity for a far more successful ensemble than we are accustomed usually to hear in performances of light opera. The precision of attack, the intelligent reading and the nuances of tone and coloring enraptured the hearers.

Carlotta King as Fiametta played the role with a naive facility that was charming. Her voice vibrant and light found an ideal vehicle in the delicate music of von Suppé. Associated with her, Anna Hamlin as Bea-

(Continued on page 51)

Eastman and Harkness Resign as Metropolitan Opera Directors

Retiring Philanthropists Succeeded by Clarence Dillon, Banker, and Robert Low Bacon, Representative—Board Makes No Announcement as to Change of Location or Alliance with Radio City

Two resignations from the board of directors of the Metropolitan Opera Company were announced this week, George Eastman, the kodak magnate and musical philanthropist, and Edward S. Harkness, capitalist, withdrawing from the board after years of service. Clarence Dillon, senior of the banking firm of Dillon, Read & Co., and Representative Robert Low Bacon were elected to fill the vacancies.

In tendering their resignations, Eastman and Harkness stated, it was announced, that they could not devote themselves to the Metropolitan because of the pressure of other duties. Both Dillon and Bacon are younger men than the philanthropists they have succeeded, in alignment with the announced policy of the Metropolitan of giving the newer generations a voice in the directorate.

The resignations came less than a month after the sudden retirement of Otto H. Kahn as chairman and president of the board of directors, and Metropolitan Real Estate Co. Kahn explained at the time he could not attend to the duties as before on account of the increased demands made on his time

by the death of his partner, Mortimer L. Schiff, of the firm of Kuhn, Loeb & Co. Kahn was succeeded by Paul D. Cravath, corporation attorney.

These three resignations and elections have resulted in the following re-making of the Metropolitan board:

Paul D. Cravath, chairman; Vincent Astor, Edmund L. Baylies, Rawlins L. Cottenet, Fulton Cutting, Clarence Dillon, Marshall Field, Robert Livingston Gerry, Robert Golet, Frank Gray Griswold, Representative Robert Low Bacon, E. Roland Harri-man, Charles Hayden, Frederic A. Juilliard, Ivy L. Lee, Clarence H. Mackay, Frederic Potts Moore, Edward T. Stotesbury, William K. Vanderbilt, Cornelius Vanderbilt Whitney and Henry Rogers Wintrop.

Comment is rife that the recent changes presage important announcements in the near future concerning the future site and policy of the Metropolitan.

As far as announced, however, the Metropolitan Real Estate Company, which con-

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Philadelphia Opera Company Performs Wozzeck in New York

Powerful Modernistic Work Given Remarkable Hearing—Grim Libretto and Striking Music—Stokowski Conducts

Wozzeck, music by the modernist Alban Berg and libretto adapted from a hundred year old drama by Georg Büchner, had its New York premiere at the Metropolitan Opera last Tuesday evening, November 24, at a special performance given by the visiting Philadelphia Grand Opera Company. The same organization had presented Wozzeck in its first American hearing, at Philadelphia last season on March 19.

We listened last Tuesday to almost the identical singers, orchestra, and conductor concerned in the premiere Philadelphia production. The performing forces last Tuesday consisted of 116 instrumentalists from the Philadelphia Orchestra supplemented by a stage band of twenty-five from the Curtis Orchestra; soloists; chorus; and mechanical helpers and directing executives, headed by Wilhelm von Wymetal, Jr. The scenery and costumes by Robert Edmond Jones also were those used last Spring in Philadelphia. The cast consisted of Ivan Ivantsoff as Wozzeck and Anne Roselle as Marie. Others among the principals were Edwina Eustis, Ivan Steschenko (Doctor), Bruno Korell (Captain), Nelson Eddy (Drum

Major), Sergei Radamsky, Benjamin de Losche and Albert Mahler.

Over all the small army Leopold Stokowski's general artistic supervision reigned supreme. He it is, too, who rehearsed the production last year and imparted the form and character which the presentation displayed then in Philadelphia and in New York last Tuesday.

GENESIS OF WOZZECK

Georg Büchner, from whose play the libretto of Wozzeck was adapted, came into this world near Darmstadt, Germany, on October 13, 1813, and during his short life of twenty-four years was a chemist, poet, dramatist, zoologist, mathematician, political revolter and exile. His manuscript of Wozzeck disappeared and was found again in 1879.

Alban Berg, born in Vienna, February 9, 1885, was a pupil of Schönberg. A modernist, Berg's tonal tendencies found an ideal medium in the realistic pages of Wozzeck. Erich Kleiber "discovered" the Berg opera and premiered it at the Berlin Staatsoper, December 14, 1925.

At first hissed by the public and berated

by the critics, Wozzeck soon found acceptance for its undeniable novelty, sincerity, and dramatic and musical force.

The tale told in this opera is not a pretty one and runs as follows:

Wozzeck, a soldier and abused orderly for a captain is a drudge troubled by idealistic dreams and half baked philosophies which make it hard for him to accept his lowly lot were it not for the solace of his paramour the harlot Marie, and their illegitimate

child. Wozzeck's simplicity causes him to fall victim, too, to a doctor who pays him a few shillings for the privilege of making clinical experiments upon the stupid soldier. Wozzeck carries the money to Marie but she is dazzled by the more generous gifts and flattering attentions of the gaudy drum-major, to whom she finally succumbs. Wozzeck, demented by jealousy, kills Marie and tries to allay his terror and remorse with

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Leipzig Gewandhaus Celebrates 150th Birthday

Ancient Concert Institution at Which Mozart and Other Masters Appeared—Its History and Traditions—Nikisch's Great Achievement

By F. W. RIESBERG

[Editor's Note—The facts in this article are compiled by F. W. Riesberg, of the Musical Courier staff. He appeared—so many years ago that he refuses to say when—at a Leipzig Gewandhaus concert given by the pupils of the Royal Conservatory. Mr. Riesberg played Rubinstein's D minor piano concerto. He sent the reviews to that composer and in return received an autographed photograph of the master.]

Leipzig's Gewandhaus, Germany's most famous concert organization, celebrated its 150th anniversary on November 25.

The unique place attained by that concert institution and the repute which it has for decades enjoyed throughout the musical world are due to an independence to which it has clung for a century and a half and to an individuality zealously furthered by some of the world's most noted conductors.

Actually the germ of the Gewandhaus idea came into embryonic being in 1743,

when a series of "Great Concerts" was instituted by a group of sixteen prominent musicians of Leipzig, who at first concertized at the homes of the members and later in the "Three Swans Inn." In 1763 Johann Adam Hiller became musical director of the "Great Concerts" and under his leadership they developed in 1778 into the "Music Performing Society," and it is due to him that in 1781 the then mayor of Leipzig had an unused story in the "Gewandhaus" (literally, "Cloth Hall") rebuilt for concert purposes. Originally the building was an armory. In 1781, too, the subscription concerts took on the form which they still preserve, although the old concert hall gave way in 1884 to a new building erected on a plot given by the city.

As long ago as 1781 these concerts had become famous far beyond Leipzig's borders.

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Jack and the Beanstalk Premiered by Student Cast

Juilliard School Sponsors Excellent Performance—Erskine Libretto and Gruenberg Music in Effective Union

It is not every day that a new American opera has its premiere in this city or anywhere else for that matter.

However, there was an exception last week in New York, when at the Juilliard School of Music on Thursday afternoon, November 19 the students of that institution gave the first performance anywhere of Jack and the Beanstalk, book by John Erskine, music by Louis Gruenberg. To provide good measure the brand new opus was repeated on Friday afternoon and evening and for a temporary "last time" also on Saturday evening. The four hearings took place before invitation audiences made up of many representative musicians and music lovers.

There were two alternating casts of principals for the performances, as follows: Jack, Mary Katherine Akins, Alma Milstead; Mother, Beatrice Hegt, Marion Selee;

Princess, Pearl Besuner, Ruby Mercer; Cow, Roderic Cross, George Newton; Giant, Raymond Middleton, Julius Huehn; Locksmith, Willard Young; Butcher, Roy Nichols, Mordecai Bauman; Tanner, John Barr; Barker, Roland Partridge.

The magic harp soli were performed by Apolyna Stoskus, John Barr, Janice Kraushaar. The ensemble consisted of Misses Antoine, Chapelle, Couchman, Gilman Huddle, Kraushaar, Leshure, Lockwood, Malolie, Marshall, O'Connell, Olson, Schwan, Stoskus, Waltenberg, Wesse, Wisecup, Wooten. Messrs. Barker, Bauman, Harris Haywood, Hill, Nichols, Partridge, Pratt, Ross, Seulitric, Sharpe, Tapidus, Worthington, Young. Albert Stoessel had charge of the general musical direction (and conducted the orchestra of the Juilliard School of Music) with

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Basle Critic Goes Amuck Has Brainstorm While Addressing Radio Audience

BASLE (SWITZERLAND).—Radio listeners of the broadcasting station here had an amazing (and amusing) experience recently because of an unexpected happening during the presentation over the air. Music critic Otto Maag, while making an introductory speech to a concert of chamber music, wandered from his subject, and frankly informed the public that if they had any use for the radio they were "nothing more than imbeciles." The microphone had to be withdrawn and the Basle station offered profuse excuses to its listeners even while critic Maag shouted that he could give substantial reasons in support of his theory.

G. S. F.

Ormandy to Head the Minneapolis Symphony

(Special telegram to the Musical Courier)
MINNEAPOLIS, MINN.—Eugene Ormandy has been appointed conductor of the Minne-

apolis Symphony Orchestra for the remainder of the season, succeeding Henri Verbrugghen, who is in ill health. Mr. Ormandy has been guest conductor of the orchestra for three concerts.

Eugene Ormandy came to the United States in 1921 when he was appointed concertmaster of the Capitol Theatre orchestra in New York. He also conducted the Capitol orchestra, and made radio appearances with Roxy's organization. In 1929 he appeared as conductor at the summer concerts of the Lewisohn Stadium and last summer directed two of the Philadelphia Orchestra's summer concerts at Robin Hood Dell. His first Minneapolis appearances are covered in this week's issue of the Musical Courier.

Marinuzzi for Metropolitan?

(By special cable to the Musical Courier)
MILAN, November 28, 1931. — It is rumored here that Gino Marinuzzi, the conductor, is to join the baton department of the Metropolitan Opera House, season of 1932-33.

[Editor's Note—The foregoing cable arrived at the moment of going to press, leaving no time for the Musical Courier to confirm the information.]

FIFTY YEARS OF ORCHESTRAL MUSIC

By César Saerchinger

WHEN the *MUSICAL COURIER* came into being the development of symphonic music which started with the Mannheim school less than a century and a half before had reached its apex. Brahms had written his four symphonies, Tschai-kowsky his *Romeo and Juliet* and his fourth symphony, Dvorak his *D major symphony*; Liszt's symphonic poems, and those of Saint-Saëns were hewing their way to popularity. The Wagner controversy was still at its height; *Parsifal* had not yet been produced; but the revolution wrought by the Bayreuth master in the orchestra had profoundly affected contemporary style. The aesthetic principles enunciated by Wagner had cleft the musical world into two camps.

This controversy concerned not only the future of the opera but that of the symphony as well. Brahms, it appeared to many, had taken the classical symphony to a point beyond which it could not go without breaking the fetters of tradition. On the other hand a world of possibilities had been opened up by Wagner's perfection of the leit motif system and the "continuous melody," as well

paint a picture of human suffering, to intone a personal or a racial lament—which to some extent obviated the necessity of a purely musical development.

Dvorak, anticipated by the Russian nationalists, Borodin and Balakireff, used national and racial elements as well as local color with greater success. César Franck did—it is true—try to amplify symphonic form by the employment of the generative theme (as Saint-Saëns had already done in his third symphony), but the essentially new element in Franck's symphony was an emotional and almost theatrical religiosity which played much the same part as Tschai-kowsky's pathos and Dvorak's nostalgic sentiment.

THE "ABSOLUTE" SYMPHONIST: ANTON BRUCKNER

Those men were powerfully though superficially influenced by Wagner; none of them would be thinkable without this mighty progenitor of ideas. But the true symphonic

variants—Bruckner perfected a formal system analogous to the Wagnerian technic of the leit-motif and the continuous melody, in which the sequence plays an all-important part. In order to expand his movements he divides them into markedly contrasted sections and thematic groups. Thus his style, far from being the closely knit development of Beethoven, resembles the long drawn-out lyricism of Schubert. Whatever we may think of it Bruckner's expansion of the symphony is the only "absolutely" musical contribution to the problem since Brahms or even Beethoven, unless we accept the "generative theme" idea of Franck.

DISCIPLES OF BRUCKNER AND FRANCK

Bruckner and Franck are the only symphonists who may be regarded as having founded a "school." In Austria Bruckner had a disciple in Mahler, while in France Vincent d'Indy followed in the footsteps of Franck.

But Mahler, though deriving many of his characteristics from Bruckner, is less "absolute," less fundamentally musical, less naive than the older man. He draws inspiration very largely from nature; from a romantic ideology in which folksong, literary allusion and the sounds of nature are all used by way of emotional nuance. His scores are so crowded with allusions as to rank almost as program music in an implied program. Mahler is an emotionalist and a sentimentalist with his thoughts fixed on today and yesterday rather than the hereafter; but his emotions are intellectualized—poetic rather than personal, reflective rather than direct.

His specific contribution to the expansion of the symphony is the use of the human voice. Here Mahler aims to continue the

D'Indy's music is the intellectualization of César Franck, much as Mahler is the intellectualization of Bruckner. Like Mahler, d'Indy went back to mediaeval literature and ancient folksong for inspiration, but he also went back to ecclesiastical counterpoint for his method and technic. His orchestral masterpiece is the *Symphony in B flat*, though the earlier *Symphony on a Mountain Air* is better known. Like his master, Franck, d'Indy cultivated the symphonic poem with equal assiduity—another analogy with Mahler who followed his spiritual master, Bruckner, by persevering in the symphony alone.

RUSSIA AND SRIABIN

Outside of Germany and Austria the most spectacular attempt to advance the symphony has been made in Russia. Tschai-kowsky, who has already been spoken of, was preceded by the Russian nationalists Balakireff and Borodin; and he has been succeeded by eclectics like Glazounoff, Tscherepine and Rachmaninoff. Russian nationalism certainly added a new and vital note to the music of Russia but it contributed nothing to the development of the symphony itself. Nor did the efforts of the post-Tschai-kowskian eclectics succeed in broadening its scope. Of Miaskowsky who is regarded as a disciple of Scriabin, too little has been heard outside of Russia to form any definite judgment.

There remains then the experiment of Scriabin to make the symphony a vehicle for the direct conveyance of a personal emotional experience which would determine not only its form but its substance and style. Though he preserves the outline of the symphonic divisions or movements until he reaches his last work, *Prometheus*, Scriabin's symphonies are in effect symphonic poems deriving in the last analysis from Liszt. His attempt to intensify the musical expression by sheer dynamics, to work upon our emotions by ex-

The Orchestra of Yesterday...



By courtesy of La Nuova Italia Musicale, Rome

1890

as by his discovery of that rich instrumental polyphony which vitalized every part of the orchestra and made it glow in colors against which the classical orchestra of Brahms appeared dull and gray.

THE WAGNERIAN AFTERMATH

But beside that of Wagner was heard the revolutionary turbulence of Berlioz and the siren voice of old Abbé Liszt. The neo-romantic creed that the form should be determined by the contents of a work instead of the other way about, that the classical pattern should be superseded by the poetic program—still agitated men's minds; and it is characteristic of the age that nearly every orchestral composer before and after the turn of the century (with two notable exceptions) vacillated between the symphony and the symphonic poem. And the symphony itself, insofar as it showed any vitality (again with two notable exceptions) was not an "absolute" symphony in the Brahmsian sense, but a symphony in which some extraneous element—a program, a symbol, an inspiration, a subjective emotion of some kind—played an important part. Nationalism, rife in the music of awakening Russia and Bohemia, was welcome grist to the composers' mill.

Three men, typical of the time, came to dominate the symphonic field by the side of Brahms: Tschai-kowsky, Dvorak and Franck. Tschai-kowsky brought into the symphony a note of subjective emotionalism that had not been heard there before. With the help of the full resources of what has become known as orchestral "color" he attempted to

heritage of Wagner descended to two men, namely, Anton Bruckner and Richard Strauss. Bruckner's symphonies are commonly supposed to be the result of a kind of elephantism, or a megalomania to which Germans of the Wilhelmian era were particularly addicted, and which had found a musical parallel in the inflated Wagnerian orchestra. Nothing could be further from the truth. Bruckner (who, incidentally, was not German, but Austrian) was a simple, pious country organist whose chief characteristic was humility. He created his nine symphonies with little prospect of ever hearing them performed, as a homage to his Creator, in much the same spirit in which mediaeval workmen carved the invisible parts of pediments with exquisite care for the glory of a God "who seeth all."

He adapted to his task the formal technic perfected by Wagner, though he largely overlooked that other essential element of Wagner's creative accomplishment—the rich orchestral polyphony which was to be so effectively exploited by Strauss. Nevertheless Bruckner relied very largely on the enchanting beauty of sound which he could coax from the Wagnerian orchestra, with its full-toned choir of brass, its ethereal strings, its subtle blendings of color; but it was the spiritual rather than the passionate elements that he sought to extract from the Wagnerian idiom, worthy and beautiful material to clothe pure and simple thoughts with which to address the deity.

To give his thoughts continuity—the longer the better, like a prayer repeated with subtle

...And the Orchestra of Today



1931

innovation of Beethoven in the Ninth Symphony. In most of his ten symphonies the human voice, either solo or in choirs, takes a part. For this reason they have been regarded by some as a fusion of the symphony with the oratorio. Still farther fetched is the assertion that Mahler's symphonies are operas in which description of nature is a kind of a musical décor.

Vincent d'Indy, as already remarked, has followed in the footsteps of Franck in attempting to solve the formal problem by striving for greater thematic unity (an attempt in which Franck himself was in turn anticipated by Saint-Saëns). But it cannot be said that he has accomplished this greater unity without a correspondingly greater monotony; nor has d'Indy thus far achieved any more—if as much—popularity outside of France than Mahler has achieved outside of Germany.

citing our nerves, to use the chromaticism of Tristan plus his own attenuated system of synthetic dissonance in order to induce emotional or psychic experience, to reach the soul via all the senses, has proved abortive. The "voluptuous joys," "divine activity" and "ecstasy" indicated by Scriabin's titles could not blind us to the inadequacy of his inventive and constructive power. Scriabin's orchestral star, in the ascendant in the turbulent years following the great war, is already on the wane.

THE NORDIC SYMPHONISTS

More significant, perhaps, are the works of the two Scandinavian symphonists, Carl Nielsen and Jean Sibelius, neither of whom have however withstood the temptation of a "program"—expressed or implied—any more than Mahler. In the case of Nielsen the "program," indicated by such titles as *The*

Four Temperaments, *Sinfonia Espansiva*, and *The Inextinguishable*, is a personal reaction to an ethical conception or ideal; in that to Sibelius it is an interpretation of nature colored by the austere mysterious landscape of the north, or a mood painting on a grandiose scale. Neither Nielsen nor Sibelius is satisfied with the symphonic pattern of the modern classicist; the former in his six symphonies making copious use of almost Bachian polyphony, the latter discarding thematic "development" in favor of a rich mosaic of short motives, and symphonic form in favor of an almost rhapsodic structure of epic cast.

Modern British composers, with two exceptions, who have essayed the symphony have used either nationalism (as in the case of Parry's *English Symphony* or Stanford's *Irish*), local color or a more or less definite program (as in Vaughan Williams' *London* and *Pastoral Symphonies*) to bolster up the thinning fabric of symphonic form. The principal exception is Elgar, whose *A flat* and *E flat* symphonies do not attempt to go beyond the technical and structural scope of Brahms. Another exception is Arnold Bax, whose first symphony is an attempt to adapt a particularly elusive atmospheric style to the symphony as it exists.

In America, too, from the Spring Symphony by J. K. Paine to the Four Seasons of Henry K. Hadley, symphonists have taken a program, or local color, nationalism and history (note Edgar Stillman Kelley's New England Symphony) as the wool for the symphonic web. Even Ernest Bloch, in his supreme symphonic effort, depicted the emotions and ritual experience of the Jewish race.

RISE OF THE SYMPHONIC POEM

The pure or "absolute" symphony, then, has been almost non-existent since the death of Johannes Brahms unless we accept the symphonies of Bruckner as absolute. Hardly any of the orchestral works created in the spirit of the classics during the last fifty years have shown a vitality that would insure them a reasonable degree of permanence; those which still command the repertoire today are conceived not in the tradition of Brahms but in the spirit—if not the form—created by Liszt.

History may decree otherwise, but from the angle of today, the past fifty years appear to have been dominated by the symphonic poem. The symphony brought to its apex by Beethoven was handed in to the men of the late 19th century in a state of palpable decadence. The symphonic poem created by Liszt reached the men of our time in a youthful though crude state, capable of development and refinement, a ready and pliable instrument for the aspirations of the modernist. The symphonic poem in its broadest sense—the single movement embodying a single poetic, dramatic, emotional, ethical or intellectual idea—has been the most fertile ground for the imagination of the modern musical mind.

The first great follower of Liszt was Saint-Saëns, whose *Rouet d'Omphale*, *Phaëton* and *Danse Macabre* quickly captured a place in the orchestral repertoire by the side of Liszt's *Tasso*, *Mazeppa* and *Les Preludes*. Wagner's overtures and preludes—in effect symphonic poems or dramatic tone poems—had an equal share in inspiring the rising generation to emulation. Hardly one of the composers who felt themselves symphonists avoided the new and seductive form, not even excepting Tschaiakowsky and César Franck. But neither Tschaiakowsky's *Romeo and Juliet* and *Francesca da Rimini* nor César Franck's *Chasseur Maudit* and *Les Djinn* were added by anything to the fantastic narrative first adopted by Berlioz and Liszt.

RICHARD STRAUSS

The man who dominated the symphonic poem and with it galvanized orchestral music into new life was Richard Strauss. Strauss, the most fertile musical mind of the past two generations, deliberately abandoned the symphony in favor of the single movement "program" piece. Yet Strauss was the "absolute" musician—the Musikanst—par excellence. It was he who understood the real significance of Wagner's orchestral polyphony and who, as the only one among modern composers, was able to create out of it a new and personal idiom. It is he who emancipated the symphonic poem from its literary content by adapting that content to a definitely musical form. Till Eulenspiegel is a rondo, Don Quixote a set of variations, Heldenleben, for all its "realism" a movement in the sonata form.

By so doing Strauss pointed the way for the composer to whom the monumental modern symphony is uncongenial, and who may still find an outlet in the adaptation and development of the classical forms. From Dukas' symphonic Scherzo, L'Apprenti Sorcier, written in 1896, to Bartok's latest rhapsody and Kodaly's Hary Janos this influence towards closely-knit structure has been a

healthy antidote against the loose grandiloquence of the "literary" and descriptive program music of the past fifty years. Some of the best and most lasting works, such as Elgar's brilliant *Enigma Variations*, are the result of this pseudo-classical influence.

But most of the orchestral works of the past generation have not followed the Straussian model, even though they may have copied the Straussian technique or imitated the Straussian orchestral idiom. Strauss has not founded a school either in Germany or outside of it. The reason, paradoxical as it

NOT SO GRAND OPERA

By Ernest Harold Barbour

MANY years ago before the "movies" came to put wonderful scenery and world renowned stars on the stage of every tiny village theater, it was my fortune, or my ill-luck, whichever you wish to call it, to manage a small company playing grand opera in the more remote towns of the British Isles. Opera is said to tax the capabilities of a manager (I know it did



THE KITE-FLYING TENOR

mine) and opera stars, whether at the Metropolitan, Covent Garden, or at some village town hall, are proverbially hard to handle. Add to this the fact that you are playing on stages so small that the tenor, when killed in a duel, does not dare to fall down for fear of wrecking the scenery, and has to die a painful death standing on his feet, or when, five minutes before the curtain you find the basso of the company so full of the local ale that he has dressed for La Boheme while the rest of the company intend to do Faust, and you will begin to appreciate what trouble is.

For some reason this opera *Faust* caused me more annoyance than any other in our repertory. It was a true jinx. Whenever anything absurd happened it came when we were playing Gounod's best known composition.

“Once, while playing in a small Lancashire town, the tenor, who had visited the local public-house frequently, found his mind a blank when the curtain went up for his first scene. To save the situation he began to stalk about the stage, fingering his long, white beard and tottering from one side to the other on his seemingly aged legs. Just before he caught the cue from the frenzied orchestra leader one of the gallery gods brought roars of laughter from the audience by leaning over the rail and inquiring in a solicitous voice: “I hope we’re not keeping you up, sir?”

Another time, in a small town in the North of Ireland, this same opera was being played. The duel scene was just over and poor Valentine had received his death blow, when an indignant Irishman rose to his feet and shouted angrily: "That's him, boys. That spalpeen in the red cloak is the one who spoiled the illeagant fight!"

This jinx opera of mine, Faust, was responsible for another ridiculous happening that turned the performance into a burlesque. At the end of the opera, as you will remember, the devil, Mephistopheles, is carrying Faust down to the nether regions. Now our tenor was very fat, as for some weird reason many tenors seem to be, and when he and Mephisto tried to go through the trap door in the floor of the stage, he simply

may sound, is—to my mind—that of all the outstanding composers of the past generation (not the rising one) Strauss is the most “absolute” musician, insofar as his instrumental works are concerned; and while he tried to solve his problems along essentially musical lines the world at large had succumbed to the lure of extra-musical influence—to “tone-painting,” to impressionism, to nationalism, to the sensual emotionalism of Scriabin, and to the dance. Strauss himself moreover seems to have recognized long ago that his symphonic career was an end

and not a beginning. When ten years ago the writer asked him whether he ever expected to write another symphonic work he promptly and without hesitation answered "No." Thus far he has kept his word.

DEBUSSY. FOUNDER OF IMPRESSIONISM

It was in 1892—two years after Strauss' Death and Transfiguration—that Debussy burst upon the world with his "symphonic eclogue," Prelude to the Afternoon of a Faun, and at once set people's minds working

(Continued on page 10)

stuck there and that was all there was to it. The situation might have been saved except for the ever present wit in the audience. This man took one look at the frantically wriggling tenor and shouted: "Hurrah! Hell's full!" and the curtain came down in a riot of laughter.

In the city of Rochdale, a woman once demanded to see me and going out front I found an elderly spinster with blood in her eye. She demanded her money back. Somewhat puzzled, for the show had not even commenced, I inquired her reason. She stated that we were a bunch of sharpers and thieves, and were getting money from the public under false pretences, inasmuch as we had advertised Wagner's Tannhäuser and she understood that not only was Mr. Wagner not singing, but that he had been dead for some time.

Our sets for this same opera of Tannhäuser were ambitious and many times we found stages so small that we could not use our own material and had to depend upon the house scenery. I remember we once played at a theatre where the glittering Venusberg cavern was represented in a realistic manner by a field of corn, and the Hall of Song by a modern drawing room set. I had to let as many of the chorus as possible get on the stage and the rest sang from the wings and even from the basement dressing rooms.

At one Rigoletto performance during the time of the Boer War I had a request sent me from some ladies in one of the boxes that in the next scene the tenor should sing *Soldiers of the Queen*, a popular patriotic song of the day. Another time I received a note from an Irish patron requesting a seat near the exit, so that if any patriotic English music was sung during the performance, he could leave the theatre. As it hap-



VOICE FROM GALLERY: "HURRAH! HELL'S FULL!"

pened, I was able to assure him that the opera of the evening, *Aida*, did not to my best knowledge contain any English patriotic songs.

The singers themselves were a great problem. Without any of the genius of a Caruso or a Calvé, they seemed to have three times the temperament. They drove me mad, and I formed the opinion then, which I have never changed, that this thing called temperament could in most cases have been cured in childhood by the application of a hairbrush where it would have done the most good. I came to the conclusion that singers, like oboe players, were comparatively crazy.

I had one Italian whose chief amusement was flying a child's kite, and whenever we had a matinée I had to send all over town

to find him. Another of my so-called tenors, a German, used to fortify himself for the ordeal of singing by drinking huge quantities of cold beef tea. This man was an enormous eater. He would go to a restaurant and order dinner for three, and then throw a waiter into a fit by eating it all himself.

And they had first rate opinions of themselves, my singers did. We once played at a town where through some misunderstanding the manager of the little hotel reserved the same room for both my sopranos. When they got to the hostelry and found the error, a fierce quarrel took place.

"Take another room," said Madame A to Madame B, "There is sure to be another room here that will do well enough for you". "Another room that will do?" rejoined Madame B, scornfully; "I wish to inform you that the choice of rooms rests with the *prima donna*."

"Oh, yeah?" said Madame A, in effect. "Well, let me tell you where you get off. There are only two prima donnas—me and Tetrazzini!"

One evening the Italian kite-flying tenor was rushing about the stage waving a long sword and threatening to kill every one in the theatre. I had hired a tailor to let out his costume coat and through an error the tailor, instead, had taken it in an inch. The Italian nearly had apoplexy. He practically demanded that the tailor's head be delivered to him on a platter with water-cress around it, that the tailor's house be burned down, and that his family be hung, drawn and quartered. He refused to sing. He would not move until all these things had been done. His blood pressure became positively dangerous. At last I lost my own temper. I said: "Listen, you! It's too bad the tailor made the mistake and I'll have it fixed to-

morrow. Now you get into that costume and go on there and do your stuff, or I'll smack you so hard that all your relations in Italy will drop dead, and you'll wake up with the sexton patting you in the face with a spade!"

The tenor looked at me, saw I meant it, and without a word donned his costume and made his entrance. He never sang better and I never had any further trouble with him. Which went to strengthen my opinion that this temperament stuff is just the same disease that a spoiled child has, and that the only sure cure is the infantile chastisement I mentioned at the beginning of this piece of writing.

It's a great life, managing a tramp opera troupe.

IN NEXT WEEK'S ISSUE:

WHAT MUSIC MEANS TO GREAT LITERARY FIGURES, By David Ewen
AN INTERPRETATION OF BRUCKNER AND MAHLER, By Dr. Paul Stephan

ROSE RAYMOND SEES NEW ERA OF PIANO PLAYING IN AMERICA

This, as a Result of Matthey Teachings

Throw away your out-moded notions of piano study, forget your old theory that technique is purely a heaven-sent gift, and above all, get rid of your belief that a grown-up is "too old" to learn music. Rose Raymond, New York pianist and teacher, sponsors these refreshing ideas, and to justify her musical philosophy, she presents a wealth of what the lawyers term corroborative detail.

Miss Raymond, who last June completed a year's study under the personal instruction of Tobias Matthey, is an enthusiastic exponent of his method. According to her, the Tobias Matthey Piano School in London is the hub of the pianistic universe as far as vitality in piano pedagogy is concerned, and the recent efflorescence of genuine piano talent, particularly in England, is no accident. It flows from the fundamental contribution of Matthey's teaching, epoch-making in its scope and results. In recounting her delightful and intensive studies at the famous London school Miss Raymond pointed out various advantages offered to pianists there. During all four terms Mr. Matthey gives his students opportunity to appear in three big concerts, and in the summer there are five additional concerts, four in Wigmore Hall and one in Queen's Hall. All these are preceded by "concert meetings" at the school to select the participants in the forthcoming public programs. Thus every deserving student is brought before a concert audience.

"My work last year was like a home-coming," said Miss Raymond. "For a number of years I had studied Matthey's books and worked out his principles in my teaching. It was therefore most satisfying to receive guidance from Matthey himself. I firmly believe that Matthey is the greatest piano teacher of this generation, from the viewpoint of both science and musicianship. He is widely recognized as the first musician to have clarified scientifically, in his books on pianoforte playing, the true idea of progression towards some culminating point as being the underlying basis of all musical performance. With his forty-eight assistants at the London school, and his other schools in England, Matthey is exerting a profound influence on present-day teaching. Indeed, it is not too much to say that the old methods are being supplanted everywhere by Matthey's pianoforte pedagogy."

The difference between that method and the usual piano teaching is immediately apparent, declared Miss Raymond. In its primary principles—imparted to either the beginner or the advanced student—there lie elements most divergent from ordinary methods. The simple exercises for attaining muscular freedom, and the analysis of the laws of interpretation which Mr. Matthey has worked out, not only save years of study for the concert pianist, but can be transmitted by the teacher to both the talented and the average student. Anyone, whether naturally musical or not, can learn to play, not only correctly, but with musical understanding.

"Inspiration, imagination, cannot be taught," Miss Raymond qualified her statement. "Those are the distinguishing characteristics of varying degrees of talent and of genius. Mr. Matthey has proven, however, that by a process of scientific analysis

easily understood, anyone can learn to play the piano well.

"Let me illustrate," she proceeded. "I was speaking of teaching adults. Formerly it was thought impossible to make a fairly competent pianist of an adult of, say twenty to thirty, because of the muscular bugaboo. Today we know that 'stiff muscles' yield to correct understanding of finger individualization through forearm rotation. When teaching adult beginners I initiate them into a 'loos-



Anna Wisner photo
ROSE RAYMOND
American pianist and teacher.

ening-up' process consisting of a group of exercises I have evolved myself. In a short time the student is fully conscious of the 'why' of technique and of its relation to the prime objective of his study—musical content."

And Rose Raymond, intent, energetic, purposeful, is pinning her faith on an increasing understanding here of Matthey's teaching to usher in a fruitful epoch of pianistic art in America. While she has in her New York studio pupils of various degrees of talent and proficiency, she is especially interested in the training of teachers, for she feels that the future of American musical art depends primarily on the enlightened enthusiasm of the teacher, upon whom devolves the role of purveyor of such valuable scientific and artistic contributions as those of Tobias Matthey.

Lota and Lahiri at New School for Social Research

Oscar Thompson in the New York Evening Post commends the presentation by Lota and Sarat Lahiri of music and dancing of ancient India in their recent program at the New School of Social Research, New York. "Lota and Sarat Lahiri played, sang and danced music so venerable that it was averred to be of divine origin; if not ante-

diluvian, at least antecomposer." Mr. Thompson continues: "The recitalists not only achieved their music and their dances with simplicity and charm, but Mr. Lahiri explained in lucid and not too complicated English the rhythmic and time basis of various numbers . . . it was a pleasure to absorb something of the subject from these native musicians, whose talents were such as to commend them to the fastidious."

Wozzeck Presented in Philadelphia

Philadelphia Grand Opera Company Again Gives Alban Berg's Interesting Opera

PHILADELPHIA, PA.—Wozzeck, Alban Berg's opera, which caused such a sensation when it was given last season for the first time in America by the Philadelphia Grand Opera Company received its second performance in America on November 19 in the Metropolitan Opera House, presented by the same company, and with the same cast, with one exception—Nelson Eddy appeared as the Drum Major, and with conspicuous success. Mr. Eddy's powers, as both singer and actor, were outstanding in this role.

Anne Roselle was again the Marie, singing the difficult part with perfect intonation, and excellent dramatic effect.

Ivan Ivantsoff gave an even finer interpretation of the title role than he did last year, carrying out the subtle emotional development to a marked degree.

Bruno Korell again distinguished himself in the role of the Captain, especially by his fine enunciation.

Ivan Stechenko, as the eccentric and experimenting Doctor; Albert Mahler as the Idiot; Abrasha Robofsky as the drunken artisan; and Edwina Eustis as Margaret, did good work, while all the other parts were equally well done as follows: Sergei Radamsky as Andre; Benjamin De Loache as the second artisan; George Gerhardt as the Soldier; and Doris Wilson as the Child.

Leopold Stokowski again conducted, and the entire Philadelphia Orchestra played the difficult and tremendously important orchestral part. Undoubtedly, one reason that this ultra modern opera, grips and holds the audience is the remarkable coordination of music and plot. This performance was even better rounded and moved more smoothly in many respects than the first presentation. The house was packed and the audience very appreciative.

CATHERINE WALTON GILLET IN RECITAL

An enjoyable recital was given in the Auditorium of the Ethical Culture Society on November 16, by Catherine Walton Gillett, pianist.

Miss Gillett opened her program with the Mozart sonata in D major, which she played with ease of manner and excellent understanding. Ecossaises (Beethoven-Busoni), and Schubert's Impromptu op. 142, No. 3, completed the first group. The Impromptu was well interpreted.

A Chopin group included Prelude op. 28, No. 13; Valse op. 42; Mazurka op. 24, No. 1; Nocturne op. 32, and the Fantasia Impromptu op. 6. The Prelude, Mazurka and Nocturne were particularly well done, with fine phrasing and generally good tone.

Debussy's Arabesque and Minstrels

pleased the good-sized audience, while Tempo di Minuetto by Zanella was finely executed.

The program closed with Valse op. 39, No. 15 (Brahms-Friedman), and the Brahms Rhapsody in G minor.

Miss Gillett was warmly applauded and responded with two encores by Poldini, the Japanese Etude, and Dust.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta's first concert of the season was given on November 18 in the Bellevue-Stratford Ballroom under the direction of Fabien Sevitzky, founder of the organization. Mr. Sevitzky's return to Philadelphia from Boston for this concert was hailed with enthusiasm by the large audience.

Two of the compositions on the program were new to American audiences. These were the concerto for string orchestra by Giovanni Battista Lully and Concertino, op. 47, for violin, cello, piano and string orchestra by Alexander Tscherepnin. For the Concertino the composer was at the piano, with Alexander Zenker playing solo violin part, and B. Gusikoff solo cello. The composition is in four movements, Allegro-Marciale, Lento, Allegro, and Presto. It is extremely modern in tone, but has clearly outlined themes, and was splendidly performed with especial honors to the soloists. The work was well received.

The Lully concerto which was really a collection of seven short parts was thoroughly delightful and beautifully done. It is to be earnestly hoped that it may be heard here more frequently.

Arnold Schönberg's Verklarte Nacht was programmed by request, having been played previously by this organization with success. It again merited the enthusiasm of the listeners.

Aria and Fugue by Arthur Foote closed the program. These were fine compositions, well constructed, and cleverly scored.

Mr. Sevitzky was recalled many times at the close of this interesting and enjoyable concert.

CHUTRO AND DANCERS ASSISTED BY ELENA BUSSINGER

Dimitri Chutro and his dancers, with Elena Bussinger, mezzo-soprano, as assisting artist, presented a varied program at the Plays and Players Theater on November 18. With Mr. Chutro as solo dancer was Corrine Boese, who scored a marked success both in her solo dances and as soloist with the ballet.

Miss Bussinger revealed a rich and well controlled voice in several numbers. Among them were Air de Lia from L'Enfant Prodigue by Debussy, and Lubasha's Aria from The Czar's Bride by Rimsky-Korsakoff. Miss Bussinger also sang parts in several of the ballet scenes, notably in the entire fourth act of the opera, Roussalka, by Dargomyzski, which opened the program, and the closing number, Weczernyce Ballet (A Night in Ukraine), by Nienhski. She was rewarded with enthusiastic and well-deserved applause.

Mr. Chutro and Corrine Boese danced the Waltz of the Flowers (Tchaikowsky) and a Hungarian Dance of Brahms. Mr. Chutro also appeared in his own number, Gypsy Beggar.

The orchestra was under the direction of Nathaniel Nisson. M. M. C.

HUGO KORTSCHAK



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RETURNS FROM EUROPEAN TOUR WHERE HE
CONDUCTED CHAMBER ORCHESTRAS AT THE FES-
TIVAL CONCERTS OF ELIZABETH SPRAGUE
COOLIDGE

(Works performed were by: Conrad Beck, Paul Hindemith, Francesco Malipiero, Friedrich Frischenschlager, Ottorino Respighi.)

BUDAPEST: (Pesti Napló, Oct. 18, 1931)

Hugo Kortschak aCoolidge hangversenyek vezetője nemcsak kiváló intelligenciájú karmester, hanem, úgylátszik, pompás brácsaművész is.

FRANKFURT A/M: (General Anzeiger, Oct. 26, 1931)

Die Garantie für eine sorgfältige Vorbereitung schaffte sich Frau Coolidge durch die Mitarbeit des New Yorker Kapellmeisters Hugo Kortschak, der den beiden ersten Werken vom Pult aus feste Kontur gab.

VENICE: (Gazzetta Di Venezia, Nov. 1, 1931)

Ritrovare per undici strumenti di Francesco Malipiero—sotto la guida del Hugo Kortschak, ch'ebbe modo di rivelarsi interprete profondo e direttore singolarmente espressivo.

GRAZ: (Volksblatt, Oct. 22, 1931)

Hugo Kortschak war diesem Werk (Trittico Botticelliano, Respighi) ein feinsinniger und glänzender Ausleger.

(Translations)

Hugo Kortschak, the director of the Coolidge concerts, is not only a conductor of outstanding intelligence but as it seems an excellent artist on the viola as well.

Mrs. Coolidge obtained assurance of careful preparation through cooperation of the conductor, Hugo Kortschak from New York, who imbued the first two works with firm contour.

Ritrovare for eleven instruments by Francesco Malipiero—which under direction of Hugo Kortschak revealed a profound interpreter and conductor of singular expressiveness.

Hugo Kortschak gave to this work (Trittico Botticelliano, Respighi) subtle and brilliant interpretation.

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NOËL EADIE

SENSATIONAL SUCCESS

With Chicago Civic Opera Company as the
Queen of the Night in Magic Flute
and as Gilda in Rigoletto

Karleton Hackett in
Chicago Evening Post, Nov. 4, 1931

"Mme. Noël Eadie made her debut as Queen of the Night and made an immediate success. To her lot fell the most fiendishly difficult of the music, which was quite proper since she represented the powers of darkness. ACCORDING TO MY RECOLLECTION SHE MADE MORE OF A SUCCESS OF THE TWO FAMOUS ARIAS THAN ANY OTHER SINGER WE HAVE HEARD IN THE ROLE AND THE LAST ONE WHO SANG IT HERE WAS MME. MARCELLA SEMBRICH. The music is known as one of the supreme tests for a coloratura soprano and when a new one wishes to prove her powers she puts one of them on her program. Usually it is merely a vocal stunt, hard work with neither grace nor charm.

"At first Mme. Eadie's voice sounded fuller and heavier in the middle register than seemed promising for all the fireworks to follow. But HER SINGING OF THE PYROTECHNICS WAS BRILLIANT; CLEAR, TRUE AND SURE. Made it sound commanding as intended. Delighted the audience and brought out great applause. IS A SINGER."

Edward Moore in
Chicago Tribune, Nov. 4, 1931

"Noël Eadie is an astonishing person. Perhaps one reason why The Magic Flute is not more often considered by opera producers is that the Queen of the Night is such a difficult part. Miss Eadie started her singing with almost the breadth of a mezzo-soprano. Soon her voice began to soar higher and higher, lightening as it went, and as it lightened, growing more lovely. There are high F's to sing here—ask any singer how high they are—and IT WAS A REVELATION TO HEAR HOW SURELY AND FIRMLY SHE HIT THEM, NOT TO SPEAK OF THE C's AND D's AND OTHER NOTES THAT MAKE UP THIS REMARKABLE SET OF VOCAL



Moffett-Russell photo

FIREWORKS. NOT FOR A LONG TIME HAS THERE BEEN SUCH COLORATURA SINGING HEREBOUTS."

Edward Moore in
Chicago Tribune, Nov. 6, 1931

"Noël Eadie turned from the brilliant display of her previous Queen of the Night to persuasive lyricism as Gilda and proved that here, too, she was AN ARTIST OF HIGH ABILITY. In Caro Nome for instance, she sang not as though she were trying to show off but as though she were interpreting a charming song. It was calm radiance rather than fireworks, AND IT WAS EXQUISITE."

Herman Devries in
Chicago Evening American, Nov. 6, 1931

"HEADLINE SHOULD AND MUST GO TO NOËL EADIE, WHOSE GILDA CAN BE COMPARED FAVORABLY WITH THAT OF GREAT SINGERS WHO HAVE MADE HISTORY. In her duos with Rigoletto (Thomas) and the Duke (Kiepura) and in the famous Caro Nome, which has so often established or destroyed a singer's repute, Miss Eadie TRIUMPHED BY REASON OF EXQUISITE PURITY OF TONE, OF PHRASING AND ELEGANCE OF VOCAL EMISSION, OF PITCH PERFECTION THAT IS UNRIVALED, AND TOO, IN THAT REFINEMENT AND RESERVE, THAT SINCERITY AND MODESTY WHICH STAMP THE GENUINE LYRIC ARTIST.

"If Miss Eadie was successful in The Magic her last night's achievement must be ranked above even that of the Mozart opera, for the Verdi music suits her marvelously and the timbre of the voice seemed more velvety and sympathetic."

Glenn Dillard Gunn in
Chicago Herald-Examiner, Nov. 4, 1931

"As an exhibition of song and of vocal and musical style, it has other aspects that well may interest us. It contains the most difficult and most celebrated coloratura role, a part that makes enormous demands on range and agility. These Mme. Noël Eadie met with astonishing ease. The acoustic stratosphere seems to be her natural habitat. SHE TOSSED OFF THE DIFFICULT PASSAGES THAT LAY IN THESE UPPER REALMS OF PITCH WITH A FACILITY THAT DAZZLED THE LISTENER. Had she appeared in a work more sympathetic to the taste of the public there is little question but that her debut might well have been a triumph. The public will await her appearance in a more grateful role with interest."

MYRA HESS



RETURNS FOR HER TENTH AMERICAN CONCERT SEASON

to appear in the following cities:

- January 6—Washington, D. C.
7—Northampton, Mass.
9—New York, N. Y.
12—New Bedford, Mass.
14—Norton, Mass.
15—Milton, Mass.
16—Boston, Mass.
19—Youngstown, Ohio
22—St. Louis, Mo. (Orchestra)
23—St. Louis, Mo. (Orchestra)
25—St. Joseph, Mo.
29—Grand Rapids, Mich.
- February 1—Lima, Ohio
2—Cleveland, Ohio (Chamber Music)
4—Cleveland, Ohio (Orchestra)
6—Cleveland, Ohio (Orchestra)
7—Indianapolis, Ind.
8—Terre Haute, Ind.
11—Montreal, Can.
14—Chicago, Ill.
15—Winnetka, Ill.
19—Orange, N. J.
20—New York, N. Y. (Orchestra)
21—Brooklyn, N. Y. (Orchestra)
23—New York, N. Y. (Joint Recital with Yelley d'Aranyi)
29—Palm Beach, Fla.
- March 3—New Orleans, La.
- 10 Pacific Coast dates, including the following:
7—Santa Barbara, Calif.
8—San Diego, Calif.
9—Ventura, Calif.
10—Los Angeles, Calif. (Orchestra)
11—Los Angeles, Calif. (Orchestra)
14—Portland, Ore.
15—Seattle, Wash.
22—Carmel, Calif.
29—Madison, Wis.
2—Boston, Mass.
5—New York, N. Y. (Orchestra)
8—Rochester, Minn.
11—Northfield, Minn.
15—Boston, Mass. (Orchestra)
16—Boston, Mass. (Orchestra)
18—Manchester, N. H.
22—Dobbs Ferry, N. Y.
23—New York, N. Y.
26—Richmond, Va.
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(Continued from page 7)

in a different direction—a direction which seemed to open a way out of all the conventions of the past and which (even more important) opened an escape from the Wagnerian vortex which threatened to drown all musical individuality. Here was a chromaticism that was not Tristan; a poetic form that was not Liszt; an exoticism that was not Saint-Saëns; an orchestration that was neither Wagner nor Tchaikovsky.

Before the end of the century Debussy himself followed up this epoch-making success with the three Nocturnes (Nuages, Fête, Sirènes), a few years later with La Mer and the three Images, of which Iberia is the most popular. Since then the number of impressionistic tone poems inspired by his example has been legion, from Ravel's Shéhérazade overture to Bax's Garden of Fand, Delius' Summer Night on the River, and Griffes' Pleasure Dome of Kubla Khan. But in the end Debussy's style proved as personal as that of Strauss and pictorial impressionism a cul-de-sac. What we have experienced in modern orchestral music is an epidemic of genre pieces by the minor composers much like the "album leaf" variety of piano piece which followed in the wake of the romantic school. These symphonic "impressions," "sketches," "ballads," "rhapsodies," and what not are as ephemeral as the popular magazine story of today. In most of them music stagnates, while "orchestration" celebrates its precious orgies with the instruments of the "confectionery department" in full attendance as the chief acolytes.

INFLUENCE OF THE DANCE

But another very potent factor has come to the rescue of composers and has temporarily solved their perplexities in the matter of form. That is the revival of the dance. The ballet, and the Russian Ballet in particular, is responsible for some of the best efforts in modern orchestral composition. It has revitalized rhythm; it has tightened up construction; it has stimulated pictorial and dramatic imagination in a very special way. One need only point to Ravel's Daphnis and Chloé, Florent Schmitt's Tragédie de Salomé and Bartók's Dance Suite to realize the truth of this, and above all to the works of Igor Stravinsky.

Stravinsky started with the ballet—his Firebird and Petrouchka are still best appreciated as ballets—and with his gradual emancipation from the stage has come his transformation into an "absolute" musician—a neo-classic of the most radical cast. Already the Sacre de Printemps is capable of standing alone; the Song of the Nightingale in its instrumental form is a real symphonic poem, and in the "Symphony for wind instruments" we find him returning to the original meaning of the word, in an attempt to recapture, in a modern spirit the absolutism of music in the pre-romantic era. It is probably not the last phase of Stravinsky's development; and we may yet see him evolving a truly expressive medium from which a new symphonic form may take its departure.

Similar if less significant efforts to return to a radical classicism are to be found in the works of some of the younger French writers like Milhaud, while Honegger, in his Pacific No. 231 and Rugby, tries to attain objectivity by way of a pseudo-realism that epitomizes movement. In Germany we see Hindemith, who seems to have been born with a disgust for the inflated symphonism of today, concentrating on a revival of the classical concerto grosso form. Bloch, in America, has shown a disposition to follow suit.

SCHÖNBERG AND THE DEFLATIONISTS

Practically all the younger modernists have, in fact, contributed to this "banting" of the symphony and the dethronement of the programmatic symphonic poem. Schönberg, after one big effort to create a post-Wagnerian symphonic poem in Pelleas and Melisande, made a complete volte-face in the Five Orchestral Pieces, which are built on definitely architectural patterns of smaller format, while the orchestra is treated analytically rather than synthetically. What Schönberg here attempted—the ultimate individualization of the instruments as independent expressive media—has been followed to what some regard as *reductio ad absurdum* by his pupil, Anton Webern, with his set of orchestral miniatures, in which the instruments, sometimes alone, sometimes in combination, carry the musical thought by way of aphoristic phrases, suggestions and bizarre, half-articulate sounds.

Another Austrian modernist, Josef Matthias Hauer, has written a suite of five pieces in which, by way of his twelve-tone atonalism, he achieves a very individual idiom that is not wholly dependent on "effects" but on a definitely new kind of orchestral texture.

All these efforts of the ultra-modernists are directed toward a new concentration of form, a contraction of the orchestral apparatus and a return in the direction of chamber music whence orchestral music originally sprang. Whether this turning back be justified or not it seems to indicate that the period of mere symphonic expansion is at an

end. An era has closed and the world is ready to start afresh.

THE SYMPHONIC SUITE: FROM MACDOWELL TO RESPIGHI

Alongside the modern cultivation of the symphony has gone that of the symphonic suite, usually with an even more definite programmatic basis. Raff's program symphonies, Lachner's suites, etc., had established a tradition for this lighter and freer kind of symphonic form, though works like Chabrier's España no doubt had a considerable influence on its style, and modern composers have also found it a convenient receptacle for stray ideas, for "incidental" music to plays, and the like. Thus Bizet's L'Arlesienne and Grieg's Peer Gynt suites attained a justifiable popularity in the last decades of the 19th century.

Edward MacDowell's Indian Suite, based on genuine aboriginal themes, which was one of the first to follow, gave the impetus to nationalism in America, and it is perhaps well to remember that the sketches for this work preceded the composition of Dvorak's New World Symphony. MacDowell's chief follower, Henry F. Gilbert, used the symphonic poem and other single movement forms for the propagation of similar ideas.

One of the most successful suites by virtue of the brilliant virtuosity with which it conjures up a vision of the Orient, is Rimsky-Korsakoff's Scheherazade and this has found a later counterpart in Nielsen's Aladdin Suite.

Another characteristic kind of suite is the series of symphonic poems inspired by a series of paintings, as in the Böcklin suite of Reger, or by a favorite literary composition, such as the Through the Looking Glass suite of Deems Taylor and the Mother Goose suite of Ravel, and there is also the romantic-pastoral suite suffused with the local color of a particular country. This has been especially cultivated by the Italians, including Alfano, Sinigaglia, Marinuzzi, Malipiero and Victor de Sabata, while Ottorino Respighi has, in his Fountains of Rome, Pines of Rome and Roman Festivals, enlarged the scheme into a grandiose series of tableaux, in which a frank and rather brutal orchestral realism has been pushed dangerously near the limits of art.

NEO-CLASSICISM AND JAZZ

Quite another kind of suite has grown out of the neo-classical movement. Respighi contributed to this category by scoring some ancient Italian lute tunes and combining them into suites. Stravinsky gave it an ultra-modern turn in his Pulcinella Suite, in which the idiom of Pergolesi has been twisted into a modern polytonal conception with diabolical cleverness. Alfredo Casella has followed this up with a possible more legitimate modernization of Scarlatti in his Scarlattiana, but this fascinating kind of *jeu d'esprit* is obviously only a passing phrase.

The revival of the ballet and the dance in general has been a fertile source for ballet suites such as Stravinsky's Petrouchka, and Apollo Musagete, Dukas' La Peri, Ravel's Rhapsodie Espagnole, etc. The influence of jazz has been a factor here, though less than in orchestral chamber music, and Aaron Copland's Music for the Theatre should be mentioned as one of the best examples of this category. Hindemith in Germany, Milhaud in France, William Walton and Constant Lambert in England are a few of those whose cleverness has to some extent justified the employment of jazz as a legitimate ingredient, and of course George Gershwin, who bids fair to go on record as the "classic" of jazz itself, with his ubiquitous Rhapsody in Blue, and the less popular piano concerto and An American in Paris.

New York Opera Comique Presents The Poacher

Light opera in English made a delectable beginning for the current season when on November 16 the New York Opera Comique, Inc., known in seasons past as the Little Theatre Opera Company, entertained a large and gala audience at the Heckscher Theatre.

The work was The Poacher, by Albert Lortzing, its libretto translated and adapted into English by John Alan Houghton. Ernest Knoch conducted the revival which probably was the first English version for American presentation.

Familiar faces carried the banner in this amusing German opus: Janice Davenport as Gretchen; Wells Clary in the principal male role of Baculus, the schoolmaster; Patricia O'Connell as Baroness Freimann; and Tani-na Piazza, Howard Laramy, William Hain, Arnold Spector, Rose Stevens, and a large supporting cast.

The operetta was a complete surprise to the auditors, with its refreshing orchestration, novelty of plot, and superb conception on the part of its maker of what constitutes an evening of pleasurable entertainment. The libretto, well translated from the German original, concerns the fortunes of Baculus, a schoolmaster, who before the rise of the curtain—indeed, while the orchestra is still play-

ing the introduction, for the shot can be heard at that time—secretly and unlawfully shoots one of his master's deer.

All the roles were taken capably: Miss O'Connell's, indeed, with distinction, vocally and histrionically. Wells Clary's Baculus, too, was outstanding, and he created a real impression in the song, Five Thousand Thalers, which concerned an offer by a nobleman to relieve Baculus of his sweetheart.

But it is chiefly the music of this amusing comedy that is surprising. Light, fanciful, lyrical, yet it carries a charm that even today asserts itself strongly. Its spontaneity carries the day in a manner which might serve as a model for many a modern composer.

Mr. Knoch conducted with exactness, skill, care of the singers, and complete understanding of the carefree, rollicking nature of the entire work. I. R. S.

Breton at Plaza Artistic Morning

Ruth Breton, American violinist, appeared at the Artistic Morning of November 12 at the Hotel Plaza, New York, on a program with Richard Tauber.

Pitts Sanborn, of the World-Telegram, wrote as follows of her performance: "A



RUTH BRETON

fiddlestring snapped on Mme. Breton during her second number, Paul Juon's Berceuse. Mme. Breton left the stage to get a new string and returned to play as perhaps she never had played here before. The Berceuse was done this time with exquisite finish and in Wieniawski's A major polonaise, Moszkowski's Guitarre, and Paganini's Campanella Mme. Breton fairly outdid herself as regards richness of tone, brilliance of execution and irresistible verve."

The evening of the same day Miss Breton was heard at the annual concert of the American Academy of Arts and Letters, playing a sonata by Howard Brockway with the composer at the piano.

Addresses Wanted

The Musical Courier desires to obtain the present address of the following:

Umberto Bernucci	E. A. Haesener
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Scores Personal Triumph—Rigoletto, Boris, Aida
and Il Trovatore Delight Large Throngs

IL TROVATORE, NOVEMBER 16

CHICAGO.—Iva Pacetti, who had made a successful debut as Aida, confirmed opinions of her singing and acting in the role of Leonora in Il Trovatore. She is imbued with a voice that is rich and velvety and whose hold on the public is assured. The thunderous plaudits bestowed on her were the just reward of an enthusiastic audience. Mme. Pacetti, too, knows how to costume a role and how to act it.

Coe Glade was heard as Azucena, a role in which she made another hit. Here is a singer who not only has a rich, colorful voice which its possessor uses with marked ability, but is a woman of intelligence. The management annually entrusts her with new and important roles. Today Miss Glade's repertoire is that of the leading mezzo-contralto of the company.

The balance of the cast was similar to the one which performed so well recently. Moranzoni again conducted.

TRISTAN AND ISOLDE, NOVEMBER 17

In the performance of Tristan and Isolde some of the lighting effects left much to be desired. The second act was not lighted as it should have been for that scene takes place during the night. Why then that blue sky which always prevails at the Civic Opera and why such brilliance of color? A subdued light would have been much better. Since the beginning of the season we have noticed that the spotlight on the faces of some of the singers makes their make-up ugly to the eye. This defect was most apparent upon the Tristan of Althouse. We feel sure he made up well, but with a green, yellow and purple light shining on his face, his appearance was not pleasing and this through no fault of his. What was true about Althouse as Tristan might be duplicated for many other singers who had their countenances completely ruined by a spray of light. If the lighting was bad in Tristan, it has been poor in other operas too.

Frida Leider's Isolde has been admired here for several seasons. Her characterization and singing of the part has been acclaimed not only here but in Germany, England and more recently in South America. In glorious voice, she won the admiration of Wagnerian devotees.

Maria Olszewska has also sung the role of Brangäne very often, but she seemed to get more out of the part on this occasion than previously, and a part of the success of the night was due to her singing and presence on the stage.

For the first time in his career, Paul Althouse sang the taxing role of Tristan and he came out of the ordeal with flying

colors. Althouse has the voice to sing Tristan. It soars to high altitudes and reaches with equal ease the low domains in the range of a robust tenor. Tristan is a role that a tenor must sing often and we believe that on each new occasion Althouse will find further opportunities for delineation of the part. His performance was highly commendable and he shared equally in the esteem of his listeners.

The Kurwenal of Rudolf Bockelmann was so good vocally and histrionically that it stood out as a gem. All the humor and sympathy was brought out conspicuously; joviality, tenderness and love were expressed so well that even those who did not understand the text felt its meaning. To us and to many others, no doubt, the clear diction of this sterling baritone was a source of enjoyment. None among the German singers of the company enunciate as clearly as Rudolf Bockelmann.

King Mark again had as interpreter Alexander Kipnis, who has been the sole portrayer of the role in the past few years. He displayed complete knowledge of the stage and singing of the kind that calls for praise. Eduard Habich was a vigorous Melot and the lesser roles were entrusted to Dua, Cavadore and Nicholich.

To Egon Pollak goes our gratitude for a performance that reflected his personal supervision. Pollak is one of the few German conductors who does not allow the orchestra to cover the voices of the singers in Wagnerian opera and his reading of Tristan, though virile and powerful, had poetry. Pollak is an artist who interprets the music with the respect that one should have for composers, imbuing it not with his own personality but solely with knowledge.

RIGOLETTO, NOVEMBER 18

Rigoletto was repeated with Noël Eadie, Jan Kiepusa and John Charles Thomas again in the leads.

BORIS GODUNOFF, NOVEMBER 19

Boris was reintroduced with the same cast heard previously, well headed by Vanni-Marcoux in the title role.

MONA LISA, NOVEMBER 21 (MATINEE)

The American premiere of Mona Lisa by Schillings took place at the Metropolitan Opera House on March 1, 1923, and the review that appeared in the Musical Courier of March 8 of that year could be duplicated in these columns after its first performance in Chicago. As in New York, Mona Lisa won through its interesting story and its fine cast.

It does not seem necessary to analyze the libretto, so well written by Beatrice Dovsky,

which deals with the famous smiling woman of the Da Vinci painting. It is told in a prologue, two acts and an epilogue, and the drama, which may be classified as melodramatic is thrilling from the opening scene to the closing curtain. The story deals with the love of Mona Lisa, tied in loveless wedlock to a middle-aged man, Francesco del Gioconda, for the young Giovanni Salviati. The tragic denouement of their love is related in graphic manner.

Schillings' music is good but nothing more. The modernists in opera would do well to follow in the footsteps of a Verdi or a Puccini, especially in melodramatic operas. The second act, which lasts ninety minutes, has no musical oasis to relieve the dramatic tension. It could be abbreviated by a shorter introduction to the plot or by giving the singers an opportunity to display their vocal resources. If Mona Lisa remains in the repertoire of our company, it will be due principally to the plot and to the manner in which it was presented by the Chicago Civic Opera.

At the time of the American premiere of Mona Lisa, Barbara Kemp, wife of the composer, created the title role. The part was entrusted here to Frida Leider, who had studied it with the composer. As a singer, Mme. Leider, who is justly looked upon as one of the luminaries of the operatic stage, covered herself with glory. Her voluminous voice soared to high altitudes with ringing tones and the note of tenderness, the cry of despair, the enthusiasm of love, the pathos of anger and hate were as well expressed vocally as they were potent in her action. It was a magnificent performance of a great artist for whom our admiration is unbounded.

Likewise we sat on the edge of our chair while Rudolf Bockelmann, the Francesco del Gioconda, was on the stage. We had only heard Bockelmann in Wagnerian operas, wearing long robes and helmets, but today we were made acquainted with a man who would not have passed unnoticed even in the sumptuous court of the De Medicis. We already knew Bockelmann as a fine singer, one of the most notable in the personnel of our company, but he showed us another side of his art in his acting that would have been a credit to Vanni-Marcoux, one of the histrionic geniuses of opera.

Maria Raidl, as Dianora, charmed the ear as well as the eye. Her voice is impressively fresh, and being young and charming, she fitted the part as it fitted her.

Paolo Marion added much to the performance, showing himself as an ardent lover and singing with tonal beauty.

Thelma Votpicka, who does not sing prominent roles frequently, was excellent as Mona Ginevra. She has the voice and the physical presence which accomplished a personal success.

Notable among the lengthy cast were Chase Baromeo as Pietro Tumoni and Oscar Colcaire as Arrigon Oldofredi. Their singing was of the highest order. Smaller roles were entrusted to Cavadore, Habich, Nicholich, Louise Bernhardt, Theodore Ritch and Michael Arshansky. Egon Pollak conducted

superbly; the mise-en-scene of Dr. Otto Erhardt left nothing to be desired.

AIDA, NOVEMBER 21 (EVENING)

The third week of opera was concluded with a repetition of Aida with the same cast heard previously, including Iva Pacetti, Cyrena Van Gordon and Paul Althouse. The only change offered being Formichi who made his first appearance this season as Amonasro, a role he has sung for several seasons here and which he had to relinquish earlier in the season because of illness. Formichi is at his best as the King of the Ethiopians and he won the plaudits of the listeners and shared with Pacetti, Van Gordon and Althouse in the success of the night.

RENE DEVRIES.

Chicago Opera to Revive Parsifal

Richard Wagner's Parsifal, which will be returned to the repertoire of the Chicago Civic Opera this season after an absence of ten years, will have its first performance December 20. Due to many requests for lower-priced seats, the management has decided to present the work at the Saturday night scale of popular prices, which will probably be the first time in the history of the work that a performance with an all-star cast has been given at such a low admission.

The cast of the first performance will feature Frida Leider as Kundry; Rene Maisson as Parsifal; Hans Hermann Nissen as Amfortas; Alexander Kipnis as Gurnemanz; Chase Baromeo as Titirel and Eduard Habich as Klingsor. Mme. Leider is to sing the next performances of the opera at Bayreuth; Kipnis and Habich were featured artists of the Bayreuth Parsifal casts in past seasons.

Berezowsky to Appear in Boston

Nicolai Berezowsky, composer and violinist, has been invited by Serge Koussevitzky to appear as soloist with the Boston Symphony Orchestra in Boston, December 4 and 5. Mr. Berezowsky will play his own violin



Goldberg photo

NICOLAI BEREZOWSKY

concerto. This is his second appearance before Boston music audiences; last season he conducted the Boston Symphony Orchestra in his own symphony.

Berezowsky is thirty years old. At twelve he made his debut as a violinist in Russia. His later musical development in America, however, turned him more toward composition. He held a double fellowship at the Juilliard Graduate School, New York, for four years, studying composition with Rubin Goldmark and violin with Paul Kochanski.

During the last three years Berezowsky has had compositions performed by the New York Philharmonic Symphony Orchestra, the Flonzaley Quartet, the Juilliard Graduate String Orchestra, Albert Stoessel conducting, and the League of Composers. While in Germany two years ago he was invited by Fritz Busch to conduct the Dresden Philharmonic Symphony Orchestra. At this concert Carl Flesch was the soloist and played Berezowsky's violin concerto, Op. 14, with the orchestra.

Lotte Appel in America

Lotte Appel who appeared in America some years ago with the German Opera Company (Melvin Dalberg, impresario) when Schorr, Alsen, Kipnis, and Editha Fleischer were also members of the troupe, is in this country again, but in the private capacity of wife to Max Lorenz, the new German tenor at the Metropolitan.

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"Roused the audience to a frenzy of enthusiasm."—*New York Evening Mail.*

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Emma Otero, recital in Carnegie Hall, "Miss Otero has made much progress in her art . . . Her tones are more securely placed, her scale is more even, and her delivery has improved in the direction of simplicity and suavity. Her coloratura last evening was swift and brilliant . . . surprisingly good in ascending chromatics, while her staccati had incisiveness and general accuracy."—*New York Sun*. "Miss Otero is now a singer of accomplishment, instead of mere promise."—*New York Evening Journal*.



Kathryn Newman, Carnegie Hall, "Kathryn Newman, a coloratura soprano of Wichita, Kansas, nearly ran away with the show. She has a formidable equipment in voice and general musicianship, which should command the respect of the most dispassionate critic."—*N. Y. Morning World*.



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New York Times:

... It is pleasant to record that her playing was warm, unusually varied in color, and characterized by a fine legato. The Bach Fantasia was rhythmically excellent and tonally crisp—a vigorous and satisfying reading.

New York Herald Tribune:

... played with sensitive expressiveness, a singing tone and a nice sense of dynamic values.

New York American:

... Her sense of style and understanding of the classics were agreeably disclosed. ... Scarlatti's pieces were read with precision of touch and ingratiating expression. ... emphasis and accentuation were attractively placed.

New York Telegram:

... Revealed in her favor a light and even feathery touch, as well as a remarkable digital ease. ... true feeling and understanding characterized her performance of the Beethoven sonata. Her playing was notably graceful and eloquent.

New York Evening Post:

... Two Scarlatti pieces had fluency, grace and charm. ... Her tone was generally attractive.

New York Evening Sun:

... She played with good tone, fluent finger technique and no little brilliance. ... Her general work had features of charm and grace.

New York Staats-Zeitung:

... met with very fine success and is on the way to the highest pinnacle.

London Daily Telegraph:

... has genuine artistic impulses and her playing of Chopin had the real allure.

London Morning Post:

... gave a high spirited reading of the Szymanowski Sonata. ... A notable feature in all her playing was her clear sense of phrasing.

London Daily Express:

... her fine phrasing and sense of rhythm brought out the delicate beauties of each composition.

London Evening Standard:

... a pianist of the first order.

London Referee:

... It is seldom that more attractive piano playing has been heard.

London Era:

... has valuable pianistic qualities—a very beautiful and musical touch. ... a natural refinement resulting in clean and accurate performance.

Algemeen Handelsblad (Amsterdam):

... Bach was perfectly played. The striking qualities of this pianist are her rare tone of all shades, well developed rhythmic feeling and subtle musicianship.

Nieuwe Haagse Courant (The Hague):

... There was something very beautiful, meditative and dreamy in the changing effects of Miss Ferguson's playing. ... How noble was her tone production, how excellent her use of the pedal!

Maasbode (The Hague):

... Her playing is forcible as well as spiritual.

Vaderland (The Hague):

... Miss Ferguson's playing reveals an interesting personality.

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New Schönberg Serenade Mystifies Berlin Critic

Musical Courier Reviewer Admits Bafflement—Wolf-Ferrari
Opera Premiered—Milstein's Signal Honor—American
Piano Prodigy Amazes—Bruno Walter's Mastery

BERLIN.—Our local section of the International Society for Contemporary Music gave a concert of new chamber music, the principal piece of the program being Arnold Schönberg's Serenade for seven instruments and baritone solo, op. 24.

The composition (heard for the first time at the Venice International Festival of 1925) had not been performed in Berlin before, and the reason is not far to seek. Even in 1931 this so-called "Serenade" is one of the queerest and most taxing pieces of music. Schönberg as composer of a march, minuet, dance scene, song without words, etc., seems a contradiction in itself and as might be expected the simplicity of the titles is not borne out in the intricate music.

I confess my utter inability to follow aurally and otherwise appreciate the subtleties of this mathematical play with the twelve tones of the scale. A certain abstract pleasure gained from deciphering the constructive mysteries of the score only makes the final result appear more tedious than ever.

However, more enlightened listeners showed their enthusiasm and delight in the revelation of this glorious new "art." The performance was certainly excellent. Dr. Fritz Stiedry conducted the problematic piece with great authority, the seven players surmounting the enormous difficulties of their parts with fanatic zeal which is indeed indispensable in a task of this kind.

Igor Markevitch, a young Russian composer of nineteen, recently discovered in Paris (and already announced as a new genius by over-zealous friends and by enterprising publishers) was represented by a Serenade for violin, clarinet and bassoon. It had a rather disappointing Berlin debut. The dry and uninspired composition has nothing much to recommend it and seems like a piece of school-work—of the school of Stravinsky and Hindemith showing the hand of a talented pupil with a bit of technical facility.

A string quartet by Arthur Hartmann, op. 13, reminds one of the modern Hindemith idiom, and makes skillful and highly musical use of thematic substance that has no great weightiness but appeals primarily through the variety and resourcefulness of its rhythmic, harmonic, and contrapuntal treatment.

WOLF-FERRARI PREMIERE

An event of magnitude in the operatic world was the simultaneous production in Berlin and Cologne of Ermanno Wolf-Ferrari's new comic opera, La Vedova Scaltre. The Berlin premiere at the State Opera

showed the Italian composer returning after many digressions in the past, to his first love, Italian comedy of the Goldoni type. One of the Venetian poet's innumerable comedies was chosen by Wolf-Ferrari as subject matter for his latest opera, and has been skillfully transformed into a fairly effective and amusing opera libretto by Ghisalberti.

It is comedy pure and simple, not very exciting, not sensational in any way, and certainly not what the up-to-date modernists admire. Moreover, the complications of the plot, spread over three acts, are hardly sufficient to maintain the interest during a whole evening and the dramatic result seems a little empty in spite of the humor and the jocular vivacity of some of the scenes.

MELODIOUS SCORE.

Wolf-Ferrari's music presents no element of surprise. His musical idiom is well-defined and well-known; agreeable melody, a light touch, a vivid play of varying rhythms, a masterly handling of form are again apparent in the new score. Wolf-Ferrari finds characteristic rhythms, colors and melodies for the four lovers of the merry widow; the proud Spaniard; the polite Frenchman; the phlegmatic Englishman and the passionate Italian, who finally remains victor.

NOTEWORTHY PRODUCTION

A very good performance conducted by Leo Blech brought to best advantage all the many witty orchestral details of the score. Vera Schwarz was Rosaura, scoring as the much favored widow by her brilliant vocal art, her charming appearance and lively acting. She was excellently supported by Tilly de Garmo as the French chambermaid, full of cunning and vivacious wiles.

The four lovers sang with vigorous humor. Theodor Scheidl's English lord was a figure of pure comedy; Fritz Soot excelled as the elegant French nobleman; Emanuel List was a magnificent, proud Spaniard; and Marcel Wittrich an Italian gentleman full of "brio" and passionate chivalry. Arlechina was given by the excellent singer, Willi Domgraf-Fasbender.

REVIVAL OF BOHÈME

At the Municipal Opera Puccini's La Bohème was revived with a new cast and new scenery by Casper Neher. One has seen more attractive stage pictures at former performances than the present underlining of poverty in the bare, cold attic. Only the second act demonstrated a happy little innovation in making the café scene play partly

Tansman's New Toccata Pleases Paris Listeners

Berlioz' Requiem in Mammoth Production—Paris Notes

PARIS.—Pierre Monteux, conducting the Paris Symphony Orchestra, brought out a Toccata by the young Polish composer Alexander Tansman. The piece scored a conclusive success and should seem to be a happy contribution to modern orchestral literature. The orchestration is crisp and brilliant. The rise and fall of the melodic line, the vigor and urge of the rhythms also are remarkable. It is an exhilarating composition, holds the attention and creates a desire to hear it again.

A MASSED REQUIEM

Thousands of people flocked to Notre-Dame Cathedral to attend the "ceremonie solennelle" sponsored by the Colonne Orchestra and directed by Gabriel Pierné. Only those who have heard the vast edifice sound and resound to the strains of a mighty musical conception can imagine the effect produced by such a colossal work as Berlioz' Requiem and by his overpowering orchestral arrangement of the Marseillaise, the productions to which the morning was devoted. Some four hundred musicians took part.

OTHER TONAL OFFERINGS

The first concert in the yearly course offered by the Paris Philharmonic Society, took place in the Salle Pleyel before a numerous and well-pleased audience. Marcel Dupré was acclaimed for his organ playing (works of Bach, Franck, and Dupré), and George Jouatte, tenor, was applauded for his singing (numbers by Durante, Mozart, Fauré), accompanied at the organ by Martha Braquemont.

A particularly enjoyable concert was that given by the Instrumental Group of Brussels, an ensemble of harp, flute, violin, viola and cello. Excepting the Beethoven trio

in C minor, Op. 9, No. 3, the bill of fare was uncompromisingly modern. There was a quintet by Jean Cras, for the five instruments mentioned; the Debussy sonata for flute, alto and harp; Albert Roussel's trio for flute, viola and cello; and Joseph Jongen's Concerto for Five. The musicians who put up this excellent soirée were Germaine Schellinx (violin); Gaston Jacobs (viola); Marcel Rassart (cello); Fernand Gilman (flute) and Juliette Craps (harp).

TANNHÄUSER CAST REGISTERS

The Opera had one outstanding performance, that of Tannhäuser. In the cast were Lotte Lehmann (Elizabeth); Anny Helm (Venus); Herbert Janssen (Wolfgram) and de Trevi (Tannhäuser). The presence of those excellent and competent artists animated and revived the old work in refreshing fashion.

NEWS NOTES

Walter Rummel's series of ten Sunday morning musicales in the Theatre Elysée Gaumont (one of the larger moving-picture theaters of Paris) attracts interested audiences.

Chaliapin has been engaged to appear at the Opera-Comique, singing Don Quichotte by Massenet, December 2, 4, 9, 11, 18 and 23, and Basilio in The Barber of Seville, December 7, 14, 16 and 21.

The Lerner String Quartet is giving a series of six concerts in which they play the seventeen quartets of Beethoven.

Tristan and Isolde was heard at the Opera-Comique with members of the Bayreuth Theater in the leading roles: Tristan by Gunnar Graard; King Mark by Josef von Manowarda; Isolde by Henny Trundt; Brangaene by Lydia Kinderman and Kurfürst by Fritz Krenn, Franz von Hoesslin conducting. IRVING SCHWERKE.

in the street, partly within the café-house, thus utilizing the revolving stage.

Maria Ivogün made an excellent impression with her refined vocal art and her sympathetic dramatic delineation of the part of Mimi. In Koloman Pataky as Rodolph, she had a most efficient partner who by the beauty and lyric expressiveness of his singing, introduced himself most favorably to the Berlin public. The other participants, though not equal to Ivogün and Pataky in artistic weight, were nevertheless efficient helpers in the smooth, well-prepared ensemble. Irene Eisinger as Musetta, and Gerhard Hüsch as Marcel may be singled out. Paul Breisch, the conductor, contributed materially to the effective impression of this popular opera.

HONOR FOR MILSTEIN

Wilhelm Furtwängler's second Philharmonic concert was opened with Vladimir Vogel's two études for orchestra which at present are making the round of symphonic programs in Europe. These interesting pieces were reviewed in these pages after the premiere conducted by Hermann Scherchen last season in Berlin, and also after the London performance at the International Festival a few months ago.

The conservative public of the Furtwängler concerts was evidently agreeably surprised by this new aspect of modern music. A second surprise was the Berlin debut of Nathan Milstein, the young Russian violinist, who in the last few years has acquired international renown. He received a unique honor, for it has never before happened that an artist altogether unknown to the Berlin public should be invited as the soloist of the Philharmonic concerts.

Milstein had a tremendous success here, convincing everybody by his playing of the Dvorak concerto that he must be included in the small number of violinists of the first rank. His recital next week will give us occasion to hear him play an extensive program of varied styles. Beethoven's Pastoral Symphony, performed by Furtwängler with true inspiration, completed the program.

WALTER CONDUCTS "NINTH"

Bruno Walter's second concert was centered upon Beethoven's Ninth Symphony. (Continued on page 24)

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Grand Rapids, Mich.	Lorain, Ohio	Sandusky, Ohio
Greensburg, Pa.	Steubenville, Ohio	Beloit, Wis.
Wausau, Wis.	Quincy, Ill.	Sioux Falls, S. D.
Tulsa, Okla.	Joliet, Ill.	New Castle, Pa.
Salt Lake City, Utah	Adrian, Mich.	Sayre, Pa.
Medford, Oregon	Rome, N. Y.	Waterloo, Ia.
Vallejo, Calif.	New Bedford, Mass.	Indianapolis, Ind.
Modesto, Calif.	Battle Creek, Mich.	La Porte, Ind.
Visalia, Calif.	Anderson, Ind.	Greensboro, N. C.
Ventura, Calif.	Terre Haute, Ind.	[NBC Broadcast Coast to Coast Network
Dayton, Ohio	Ashland, Ky.	
Oshkosh, Wis.	Jackson, Mich.	



Baggiore and Robert MacDonald, his accompanist

CIVIC CONCERT SERVICE, INC.

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Chicago

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Leipzig Gewandhaus Celebrates 150th Birthday

(Continued from page 5)

ders. One of the most celebrated Gewandhaus conductors of the nineteenth century was Mendelssohn, whose activities began in 1835 and lasted until 1843. He did much to raise the level of the concerts and he also introduced the custom of conducting all works personally including also the rehearsals.

The last concert in the old hall was held on March 26, 1885. It was led by Carl Reinecke, who had become Gewandhaus conductor in 1860 and wielded the baton there during thirty-five years, until 1895. He was followed by Arthur Nikisch (deceased in 1922) who firmly established the world-fame of the Gewandhaus Orchestra and won additional honors for himself. When Furtwängler retired as leader of the organization in 1928, guest conductors directed the concerts until December 1, 1929, and then Bruno Walter became permanent conductor. Others who held the baton regularly were Ferdinand Hiller, Gade, and as "guests," Seidl and Rubinstein.

At the Gewandhaus, too, the Leipzig Royal Conservatory held its big concerts for pupils. At some of them the performers were Rafael Joseffy, pianist, Wilhelmj and Maud Powell, violinists, Felix Weingartner, pianist and conductor.

The halls of the simple but architecturally beautiful Gewandhaus building in the "concert quarter" of Leipzig—as that part of the city is known which includes also the renowned old Conservatory—are reserved almost exclusively for concerts. There are two halls, auditoriums, both with exemplary acoustics; a smaller one for chamber music and a larger one for the traditional Thursday concerts. Only in exceptional cases is the house used for other purposes. One such instance was the 100th anniversary of the Battle of the Nations, when the dedicatory services were held there for the great monument commemorating that conflict. Kaiser Wilhelm II, all the ruling

German princes, and many foreign guests were present.

A prolonged jubilee festival has marked this 150th season of the Gewandhaus, with concerts on October 15, 22, 29; November 5, 12, 25; and others to follow throughout the winter, until March 27. The scheduled conductors are Bruno Walter, Karl Straube, Hermann Abendroth, Edwin Fischer. On the actual birthday, November 25, Dr. Ludwig Wüllner delivered a celebratory recitation and the program included also Mozart's symphony in E flat, Beethoven's Fifth, and Wagner numbers.

How strongly Gewandhaus traditions are maintained is shown by the fact that the concerts are still held on Thursdays, as 150 years ago. Ten years ago the number of subscription concerts was reduced from twenty-two in each half year. Public rehearsals are held each Wednesday. A concert is held New Year's Day. The Gewandhaus Orchestra is made up of the Municipal Orchestra augmented for special concerts by individual musicians, the most noted of whom was perhaps Professor Julius Klengel, cellist, who resigned in 1924 after a service of fifty years.

Many musicians whose names are known wherever great music is enjoyed appeared in the old hall. They included among others, Mozart, Weber, Schumann, Liszt, Berlioz, Wagner, Brahms, Rubinstein and Hans von Bülow.

Interesting photographs of the old and the new Gewandhaus are by E. Hoenisch, Leipzig, Germany.

1. The old building, in which the first concert was given November 25, 1781, by the Gewandhaus Orchestra, conducted by John Adam Hiller, credit for the erection of this building belongs to Karl Wilhelm Müller, Mayor of Leipzig.

2. Interior of the same building, showing the unique arrangement of seats, which continued until 1884, 103 years.

3. The New Gewandhaus, opened 1884, Carl Reinecke conducting.

4. Interior of the new building, with modern audience.

Temple Emanu-El Choir to Give American Service

First Performance of New Choral Sabbath Service by Frederick Jacobi to Be Given in New York

To bring about a revival of Hebrew sacred music and to foster interest among American composers, the Choir Committee of Temple Emanu-El of New York City is assisting in the publication and in an early initial performance of various liturgical works by several representative Hebrew-American composers.

The first work, just published under the auspices of the Choir Committee by the Bloch Publishing Company, is the choral Sabbath Evening Service by Frederick Jacobi. Its American premiere will be given on December 4, by the full Emanu-El Choir conducted by Lazare Saminsky, music director of Temple Emanu-El, and assisted by Moses Rudinow, junior cantor of the temple, and Gottfried Federlein, organist.

Frederick Jacobi, born in San Francisco in 1891, came to the attention of the musical world of both continents when his string quartet based on Indian themes was performed at the Zurich International Music Festival.

Carlton Cooley Soloist With Cleveland Orchestra

Carlton Cooley, who teaches both violin and viola at the Cleveland Institute of Music, recently appeared with the Cleveland Orchestra as soloist on the latter instrument. His numbers included his own arrangement for orchestra of Five Old French Dances by Marin Marais, a contemporary of Louis XIV. Archie Bell, music critic of the Cleve-



NINA KOSHETZ AS CARMEN, which she will sing next Spring at the Opera Comique in Paris, also appearing as Tosca and Isolde. Mme. Koshetz will give her recital at Carnegie Hall on December 6. (Photo © by Elzin)

land News, said: "The star of the evening's concert was Carlton Cooley. . . . Cooley again proved what Cleveland already knows, that he is one of the best musicians and finest artists."

James H. Rogers of the Cleveland Plain Dealer: "Mr. Cooley is not only a highly skilled and rarely talented performer, he is also a soundly equipped creative musician." Denoe Leedy of the Press: "The honors of the evening went to Carlton Cooley."

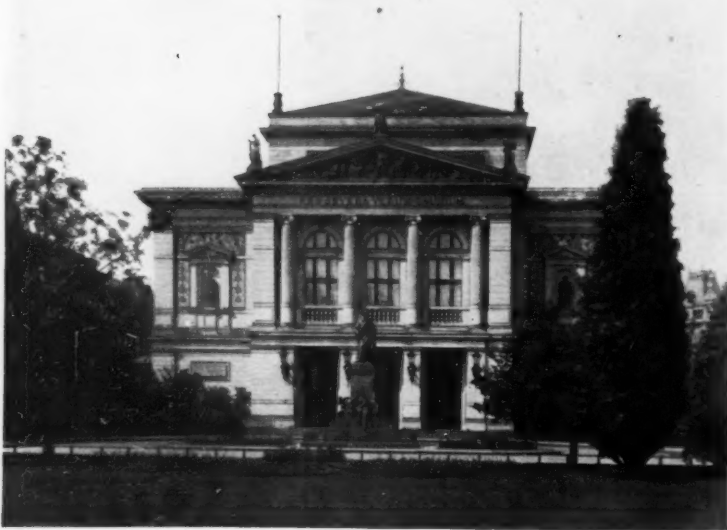
Among the other faculty members of the Cleveland Institute of Music who are to be soloists with this orchestra are Josef Fuchs, violin, December 12 and Victor de Gomez, cello, March 3. Beryl Rubinstein, dean of the faculty, directed the Singers Club, which appeared with the Cleveland Orchestra on November 19.



EXTERIOR OLD GEWANDHAUS



INTERIOR OF OLD GEWANDHAUS



Photos Atelier E. Hoenisch, Leipzig

EXTERIOR OF NEW GEWANDHAUS



INTERIOR OF NEW GEWANDHAUS

MARTHA BAIRD

in Carnegie Hall, New York, November 10, 1931

ORK EVENING JOURNAL * NOVEMBER 11, 1931

Martha Baird, American Pianist, Gives Sparkling Recital for Large Audience

By IRVING WEIL.

Martha Baird, one of the younger American pianists, made her only appearance of the season at Carnegie Hall last night and gave an impressive account of herself, technically and otherwise. In the presentation of music in half a dozen styles.

There was Bach and Domenico Scarlatti to represent the eighteenth century, each in about as widely different a fashion as possible; Schumann and Chopin, brothers under the skin, for the great romantic period of the nineteenth; Debussy for the impressionists; Stravinsky as the foremost of contemporaries, and, finally, a throwback to Liszt for sheer piano show.

WELL CHOSEN PROGRAM.

Miss Baird, indeed, put together a program that was as well chosen as it was well arranged. Moreover, it held substance as well as variety—and of the sort that made one recall the pianist's feat of last season, when she presented practically the whole Chopin repertoire in a remarkable cycle of four recitals.

The body of Miss Baird's evening thus had to do with Schumann's "Symphonic Studies" and the twenty-four preludes of Chopin (the twenty-fifth is a little step-sister belonging to another opus number, and almost never gets itself played). And added to this diverse mass of difficulty were the Stravinsky "Petrushka" pieces, "Petrushka at Home" and the "Russian Dance."

PIANIST OF RESOURCE.

It takes a pianist, not only of ready and fluent technical resource, but also of wide knowledge of the demands of style, to cope merely with the outer aspects of music like this. Miss Baird had both these immediate essentials at her command and additionally revealed the fact that she was aware of what these several composers had in mind.

Nonetheless, it was her performance of two of the little harpsichord sonatas of Scarlatti—the well known one in F-major and the almost equally familiar one in D-minor—that seemed to us to equal in effectiveness anything else she did. These require a light but sure skill, a swiftly rippling touch, and Miss Baird supplied them delightfully, particularly in the cross-hand gymnastics of the F-major sonata, something in which Scarlatti was an eighteenth century specialist.

WORLD-TELEGRAM, WEDNESDAY, NOVEMBER 11, 1931

MME. BAIRD PAYS TRIBUTE TO STANDARD COMPOSERS

Enthusiasm of Big Carnegie Hall Audience Is Pianist's Reward for Presenting Program of Wide Scope and Stern Exactions with Usual Intellectual Insight.

By PITTS SANBORN.

We often hear these days of the modern pianist and sometimes we hear what the modern pianist is playing. Yet, in this city at least, the pianist who attracts and holds the crowd has a way of clinging to the

standard composers of the past.

In Berlin they may now scoff at Schumann, but they certainly do nothing of the sort in New York, and our audiences still respond to the call of Chopin, likewise of Schubert.

Mme. Martha Baird is distinctly a modern pianist. None the less, for her program at Carnegie Hall last evening she scorned neither Schumann nor Chopin. Indeed, she served them to her audience by long measure. However, she honored a prominent contemporary in the person of Stravinsky, though the Stravinsky she chose to play was not originally meant for the piano, but adapted from the rich orchestration of the ballet "Petrushka."

The other modern of her choice was the late Claude Debussy, represented by "Voiles," "Des Pas sur la Neige," and "Feux d'artifice." Aside from these latter-day masters and the aforesaid Schumann and Chopin, Mme. Baird resorted to such eminent antiquities as Bach and Domenico Scarlatti and that undiscourageable standby of her calling, Franz Liszt (the Paganini "Grand Etude" No. 6).

The Bach hit upon by Mme. Baird was the C major organ toccata as transcribed by no less a divinity of the moderns than the late Ferruccio Busoni. Scarlatti provided two sonatas (in A major and in D minor), Schumann such formidable matter as the "Etudes symphoniques," and Chopin, for his part, the twenty-four preludes that make up his opus 28.

This was indeed a program of uncommon scope and merciless exactions. Mme. Baird met its demands with her well known intellectual insight and technical address. An enthusiastic audience thronged Carnegie Hall.



NOVEMBER 11, 1931

ORK EVENING POST.

MARTHA BAIRD'S only New York piano recital of the year at Carnegie Hall last night was noteworthy chiefly because of an ambitious program, which was executed with considerable technical skill. Miss Baird, who last year performed all of Chopin's solo piano works in four recitals, again devoted part of her program to Chopin.

Miss Baird began with Busoni's transcription of Bach's C major toccata, two Scarlatti sonatas, and followed with Schumann's "Etudes Symphoniques," Opus 13. Then came the twenty-four Chopin preludes, Opus 28. The latter part of the program was devoted to music from Stravinsky's "Petrushka," three Debussy numbers and the Paganini-Liszt Grand Etude.

She was at her best in the Schumann number and the "Petrushka" music, in which she used her fine technique to greatest advantage. The sheer physical demand the evening made on her was tremendous and the large audience responded warmly in genuine appreciation.

J. H.

NOVEMBER 11, 1931.

NEW YORK TIMES,

MUSIC

Martha Baird Wins Laurels.

Martha Baird, California pianist, made her first appearance in Carnegie Hall last night. This does not mean that Miss Baird is a newcomer to New York concert halls. She has appeared here frequently, and last year she undertook and completed in four recitals the performance of all of Chopin's solo piano works. Last night a surprisingly large audience was present to hear the pianist, an audience that occupied every seat and numbered many standees.

Miss Baird is no faint-hearted

pianist, as was indicated by her Chopin undertaking last year. She adduced further evidence of this intrepidity by her program last night. It began with Busoni's transcription of Bach's C major toccata and two sonatas by Scarlatti. Then followed Schumann's "Etudes Symphoniques," Opus 13, and after that the twenty-four preludes that comprise Chopin's Opus 28. Two excerpts from Stravinsky's "Petrushka" began the third and final group of the program, which also included Debussy's "Voiles," "Des Pas sur la Neige," and "Feux d'artifice," and the Paganini-Liszt Grand Etude, 6.

It is evident from a mere citation of this program that a truly formidable technique and complete artistry are necessary to do full justice to the list. Miss Baird has a facile, unaffected technique and an intelligent approach to the music.

The audience found Miss Baird's ambitious program to its liking and greeted the various works with uniform warmth.

H. T.

(Steinway Piano)

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Steinway Building, 113 West 57th Street, New York City

NOVEMBER 11, 1931

HERALD TRIBUNE.

Martha Baird, Pianist, In Carnegie Hall Recital

Technical Dexterity Displayed in Program Largely of Chopin

Martha Baird, who played four piano programs of Chopin's music last winter at the Barbizon-Plaza, gave her only New York recital of the present season yesterday evening in Carnegie Hall. Chopin figured prominently on the prescribed list with the twenty-four preludes. Before this group she played Busoni's transcription of the Bach C major toccata (without the ensuing intermezzo and fugue), two short Scarlatti sonatas in A major and D minor, and Schumann's Etudes Symphoniques (including, besides the regular twelve sections, the fourth and fifth of the frequently played supplementary variations). After the Chopin preludes Miss Baird played, from Stravinsky's "Petrushka," three Debussy numbers and Liszt's sixth Paganini etude.

In this taxing program Miss Baird displayed no little technical dexterity.

Her best work was in the D minor Scarlatti sonata and the spiritedly, vigorously performed music from "Petrushka."

HANNA BROCKS PIONEER IN SUMMER CLASSES

Hanna Brooks, New York soprano and vocal teacher, has only one season to her teaching calendar, and that lasts from Christmas to Christmas, though summer is the time she enjoys the most.

"I suppose there's no rest for the wicked—including vocalists," she laughed. "But my summers have been fruit of my own choice. I have my own plan for making them both enjoyable and profitable in an artistic way."

Last summer, for instance, Miss Brooks spent in Oneonta, N. Y., with a large class



INTERESTED MUSICAL COURIER READERS.

Left to right: Mrs. Cora Bresee, vice-president of the Woman's Club of Oneonta; Miss Brooks, and Mrs. Cecile Thomas, contralto soloist of the Presbyterian Church.

recruited from the surrounding district; the summer before, it was in Bedford, Penn.

"It all started quite by accident," she explained. "A few years ago I gave a concert in Johnstown, Pa., and was returning to New York by train when I met a delightful couple—Mr. and Mrs. John Hoegen—amateur musicians who lived in Bedford. The immediate result of this chance meeting was an invitation to visit them at their home shortly afterwards. I spent a most enjoyable evening with them, talking about music, and particularly singing, which Mrs. Hoegen had studied."

"It was during that visit that my idea came. Why not form summer classes in neighborhoods such as these, among people of the character of my hosts? The com-

munity was very musical and many prominent persons had their summer homes in Bedford." To make the story short, Miss Brooks decided to try the idea. She held her first summer class in Bedford, and her success was so gratifying that she repeated it again the following year. Since then she has kept up the same work during each summer.

But all was not clear sailing. "At first, in fact," she says, "it was even a little stormy. For instance, at Oneonta, where I was last year, I began by knowing only two people—hardly enough, you must admit, to begin a class. But through recitals, social visits, and talks on voice production which were carefully listened to, I gathered enough interested persons about me to begin activities. And from there the reputation of my work progressed rapidly throughout the community."

Among some of the singers who attended Miss Brooks' classes at Oneonta were Mrs. C. Bresee, Henry Becker, Frederick Tinker and Mrs. James Thomas, all from Oneonta; also Mrs. Robert Sterling Clark and Mrs. Marianne Carter, of Cooperstown.

That Miss Brooks' pupils met her community pioneering in song enthusiastically is evident from the tribute paid her by her pupil, Mrs. James Thomas: "Miss Brooks' work in Oneonta, as well as in other communities where she has conducted summer classes, is of a missionary nature in the cause of culture. She believes that in developing the fine arts, the standards and ideals of young people are raised and a good influence is provided not only for themselves, but for those with whom they come in contact. Thus the standards of contact are raised in the community."

"Miss Brooks has proven herself a genuine artist and conscientious teacher, having instilled in each of her pupils an enthusiasm and love of music to such a degree that it is certain to spread. She plans to return two more summers before seeking new fields for her work."

"And what is especially pleasing to me," Miss Brooks added, "is the joy I get out of it, and the fine contacts I make with people who are worth having as friends."

Eastman Chorus Preparing Beethoven Work

The Eastman School of Music Chorus, Rochester, N. Y., has taken for its major work this season the preparation and public performance of Beethoven's Missa Solennis. This chorus has given performances of



PART OF HANNA BROCKS' SUMMER CLASS AT ONEONTA, N. Y. Left to right: (seated) Mary Laskaris, Dorothy Timurar and Jean McLawry; (standing) Mrs. Bresee, Mrs. Thomas, Mrs. Locke, Miss Brooks, Mrs. Frooms, Charlotte Bockes and Wilma Winkler.

Bach's St. Matthew's Passion; Brahms' German Requiem; the world premieres of Malipiero's Crucifixion; Sowerby's Vision of Sir Launfal, and Bernard Rogers' Raising of Lazarus; and many standard choral works. The solos in the Beethoven mass are to be sung by advanced students of the Eastman School, conducted by Dr. Howard Hanson, with Herman Genhart as assistant conductor.

Merran E. Reader Applauded in Performance

Commenting upon Merran E. Reader's appearance at the Junger Maennerchor on October 17, the New Yorker Staats-Zeitung said: "The solo artist of the evening, Merran E. Reader, opened the first part of the program with an aria from Tannhauser, followed by two pleasing compositions by Richard Strauss and C. Bohm. The English offering comprised songs by Wolf, Manning and Mana-Zucca. The richly applauded offerings of this well known artist, who had a most congenial accompanist at the piano in the person of Johannes Wersching, were delightfully effective through their wealth of vocal volume and the depth of feeling in their rendition."

Milwaukee Symphony Opens Third Season

Dr. Waller and His Players Present Brilliant Program—City's First Civic Grand Opera Being Planned

MILWAUKEE, WIS.—The Milwaukee Philharmonic Orchestra, directed by Frank Laird Waller, opened its third season, moving from the huge city Auditorium to the smaller Pabst Theatre, where the Chicago Symphony series is played. There is no competition between the Chicago and Milwaukee symphony orchestras, as the two together present only sixteen programs, a minimum for a city of 600,000. The first concert of Dr. Waller's unit was indeed brilliant, marking an astonishing advance in every department towards first rate accomplishment. The program included the Sibelius second symphony, new to Milwaukee; Elgar's Variations, and the Liszt second rhapsody.

As during last season, the Philharmonic will offer a soloist at each Sunday afternoon event. The first soloist of the season was John Pane-Gasser, who disclosed an exceptionally pleasing voice, if not a polished art, and his appearance was a personal success.

Coincident with this year's opening program, a campaign has been launched in behalf of the orchestra for the purpose of providing a supporting fund to assure its permanent development. The movement has enlisted the active cooperation of music lovers representing choruses, music clubs, women's and civic organizations. The undertaking has now expanded to include a project for unifying the musical forces of Milwaukee around the Philharmonic with the aim of making the city "concert conscious." Gino A. Baldini, former assistant manager of the New York Symphony, and director of a campaign which raised \$160,000 for the Metropolitan opera season in Atlanta, recently spent two weeks in Milwaukee in behalf of the campaign.

Dr. Waller's programs will contain modern novelties as well as standard symphonies and smaller popular works. Last year he presented, for the first time in America, Wladigeroff's rhapsody, Vardar, and also his first piano concerto. This season a first American performance will be given in Milwaukee of the same writer's Bulgarian Suite. A first performance anywhere will be that of Woodin's Norwegian Rhapsody. Other novelties on the Philharmonic's list will be Prelude and Scherzo on the Themes from Negro Spirituals, by Dr. Sigfrid Prager, a resident of Madison, Wis., and Horison, by Arthur Shepherd. Gershwin's Rhapsody in Blue will be played, with Paul Whiteman conducting, as one of the guest soloists on the orchestra's list. Other soloists will be Elsa Alsen, John Erskine, Frank Chapman, and George Copeland.

The Philharmonic will give four concerts for the students in the high school auditorium, when oratorio and choral works will be offered. It is hoped that next spring the cooperation of music groups may be so far effected that, with the Philharmonic as a nucleus, Milwaukee will be able to have its first Spring Music Festival.

Plans are also being formulated to organize Milwaukee's first civic grand opera, the performing unit to be the orchestra, with the choruses of the city providing singers to support the principal artists in the works performed. Newspapers of the city are backing the fund campaign.

Dr. Waller, who is one of the motivating forces behind the plans, has the support of the city's music workers. J. M.

PIETRO YON

DISTINGUISHED ORGANIST NEWLY ACCLAIMED

AT CARNEGIE HALL, NEW YORK, OCTOBER 26

"Admirable technical command of the instrument."

—Times.

"Mr. Yon's dextrous manipulation of the manuals and his fine sense of tonal mixtures pointed the way to magnificent interpretation. His knowledge of the instrument, with all its intricacies, was convincingly disclosed."

—American.

"Both the organ and Mr. Yon acquitted themselves with full honors . . . Mr. Yon unfolded the classics with nimble artistry and scholarly taste."

—Sun.

"He has, indeed, not only the virtuoso's skill at the console, but, perhaps, of even more importance from the listener's standpoint, he knows how to put together a secular programme that possesses variety of the widest sort."

—Journal.

"Great is the organ and Pietro Yon is its master . . . He brought a fine technical art to it all."

—Post.

"Mr. Yon is a musician of the temperament of one Johann Sebastian Bach. Like his Eisenach predecessor, he breathes the air of the sanctuary and he is content to play and compose works dealing with the temple rather than marketplace."

—Brooklyn Daily Times.

"This virtuoso of the organ, a king in his own field, knows how to handle the queen of all instruments with artistry and mastery and he is a serious, eminent and versatile musician who draws from the depth of great intelligence and proven good taste."

—Staats-Zeitung.

"We do not know who could possibly equal the Piedmontese organist in the delicacy with which he brings out certain pianissimi, certain 'fade-out' effects which make one think of the harmoniously sweet signing high notes of a divinely gifted tenor."

—Il Progresso Italo-Americano.

IN RECITAL LAST SUMMER AT THE CHURCH OF SANTA CROCE, FLORENCE

"An exceptional concert—an exceptional organ, which, because of its vastness of tonal amalgamations, allows the greatest variety of vocal and instrumental combinations, (an organ at the console of which we have seen a succession of the most famous Italian and foreign organists, such as Mathoy, Dupré, Bonnet, etc.), an exceptional master organist, this native son—Pietro Yon—whose fame has spread over the Americas."

"It was a great achievement for Mr. Yon to equal and surpass the success of his illustrious predecessors on that instrument."

—Gino Borghesio in the Osservatore Romano.

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Mengelberg's Baton Art Holds Sway in Amsterdam

Success of Myra Hess—English Pianist in Recital—
Segovia's Spell

AMSTERDAM, (HOLLAND).—Willem Mengelberg has resumed command of the Concertgebouw Orchestra, following Pierre Monteux's brief visit in October.

As a loving disciple of Gustav Mahler, the Dutch artist of the baton devoted his first concert to a masterly reading of that composer's third symphony. The orchestra was in fine form, the brass being especially worthy of mention for rich, pure tone and praiseworthy ensemble. The chorus (women and boys) as well as the soloist, Maartje Offers, a Dutch contralto of talent, contributed to the homogeneity of the performance. Mengelberg's success was tremendous, the outburst of applause being long in subsiding.

At his next concert, Mengelberg began with Weber's Oberon overture and ended with Strauss' Till Eulenspiegel, showing two sides of his richly versatile nature. The soloist was Wanda Landowska, who played a Haydn concerto on the harpsichord. The tone of the instrument, however, was too small in volume for the large hall.

The E flat piano concerto of Mozart followed, and its classic purity did not fail again to charm the hearers.

OVATION FOR MYRA HESS

Another pianist with an entirely different appeal was Myra Hess, who interpreted the fourth concerto of Beethoven with the Concertgebouw Orchestra. Each season shows a further growth in this artist's development, and her Beethoven was a noble, deeply musical performance. In response to an ovation she encoired with Schumann's In der Nacht.

Miss Hess' appearance at this concert was preceded by a vital performance of Bruckner's seventh symphony under Mengelberg.

Haydn's Le Midi symphony was offered as a quasi-novelty at a later concert, a work full of fresh charm and originality and strong in structure. The 150th Psalm, from a symphony of the seventeenth century composer Heinrich Schütz, was sung by Vera Janacopulos, whose talent does not lie in music of this character; but she was on her own round later in the evening when she did the trilogy, Scheherazade by Ravel. Mengelberg ended the program brilliantly with La Valse by the same composer.

ENGLISH PIANISTS TO THE FORE

A number of pianists have given recitals, some as old friends, others as newcomers. Harold Samuel belongs to the former category, having long been an established favorite, and on this occasion he lived up to his reputation by playing an all-Bach program to a well-filled hall of delighted listeners.

Myra Hess devoted her evening to Beethoven and Schumann, scoring especially with the latter's Fantasiestücke to which she gave so poetic a reading that one realized how especially strong was her affiliation with the great romantic.

Ethel Bartlett and Rae Robertson, inimitable piano duo artists, came with a varied and unusual program of which the Brahms-Haydn Variations formed a powerful climax. Their success was overwhelming.

A new visitor was Janine Weill, who gave a program of Debussy's works. This artist's sure technical grasp as well as her sound musicianship should have been devoted to a more versatile choice of compositions.

HARPSICHORD AND GUITAR FEATURED ON UNUSUAL PROGRAM

Pateline Aubert, French harpsichordist, gave an interesting evening bringing to light some seldom-heard names such as Frescobaldi, Don José Joaquín dos Santos, Kuhnau, Rutini, Paladini, Du Phyl and Diwal. The artist discovered much of her own material by delving studiously in many old libraries, and presented it with delightful artistry.

Andrés Segovia, the Spanish guitarist, gave a recital which was unique in every respect. One went with inclination to be sceptical about the pleasure of listening for an entire evening to a guitar, but after the first number—the initial phrase even—played by this master musician, he conquered all scruples with the enchantment

evoked by his magic fingers and superb musicianship. The program included numbers by Tarrega, Weiss (a contemporary of Bach), Bach, Granados and Albeniz.

In their Amsterdam recital the Guarneri Quartet gave beautiful performances of works by Haydn, Beethoven and Tchaikovsky. K. S.

Providence Concerts Draw Large Throngs

Visiting and Local Artists Delight Audiences in Varied and Interesting Programs

PROVIDENCE, R. I.—The Community Concert Association opened the musical season in Providence with a concert by the Don Cossacks at Loew's State Theater, the auditorium completely filled with an appreciative audience. Distinguished by precision, rhythmic effects, crisp diction and the use of falsetto, giving the semblance of a choir off-stage, this Russian chorus sang spirited interpretations of both religious and secular music in a vital and telling performance.

Fritz Kreisler appeared in the first concert of the Aaron Richmond Series. Infantry Hall was crowded, many standing throughout the entire program which was extended at the end by four encores at the insistent demand of the audience.

The Chopin Club featured George Tinker, winner of the National Federation Contest at San Francisco last June. An earnest, all-around student of music, Mr. Tinker's lyric tenor voice was at its best in the Handel air, O Sleep Why Dost Thou Leave Me? He is soloist at Temple Beth-El and Central Congregational Church.

Other Chopin Club performers were Barbara Smith, cellist, who had good tone, flowing cantilena and interpretive ability; Helen Moran, contralto, who sang with clear intonation and excellent diction, and Dorothy Joslin Pearce and Emma Winslow Childs, pianists.

Much interest centered in the State Convention of the Federation of Music Clubs held at the Music Mansion. The speakers were Walter H. Butterfield, Director of Public School Music in Providence; Grace C. Pierce (Arlington, Mass.) and Helen S. Leavitt of Boston.

The Elmwood Oratorio Society opened its season with a virile presentation of Verdi's Requiem. Every two weeks this commendable organization performs an oratorio, contributing in no small measure to the music life of the city. Gounod's Redemption and Mors et Vita were also given during the month.

Le Trio Morgan appeared at Belton Court in a concert for charity. Charm which implies beauty and inspiration might well be applied to this group of young artists, who played not only works of modern composers but also gave a concerto by Couperin, its first performance in America.

October 29 a new Providence Symphony organization was effected with Wassili Leps as leader. The orchestra will be of standard size and composed of Providence professional musicians.

Arthur Hitchcock, a newcomer on the Brown University faculty of music, gave his initial piano recital November 11, in Faunce Hall. The new theater proved a perfect place to see and hear this accomplished young artist from the Pacific Coast. His technic stood the test of the Bach-Liszt Prelude and Fugue in A minor as in Chopin's fantasia in F minor. It was in the moderns, Ravel, de Falla, Rachmaninoff, Albeniz and Delibes-Dohnanyi that he seemed less restrained and most at home, delighting the throng which overflowed the seating capacity of the place, with his rhythmic sense and interpretive ability. Responding to encores, Mr. Hitchcock played with emotional appeal the Liebestod, from Tristan.

Joseph Iturbi, appearing in the first of the Pembroke College Series of concerts, proved thoroughly satisfying to the audience which packed Alumnae Hall. Pembroke College brings to the city highly artistic programs which are out of the ordinary. Designed especially for college students, the offerings bring pleasure to the

townsfolk. At the top of his technical proficiency in the Variations on a theme of Paganini by Brahms, it was in the Scarlatti Sonatas and Mozart Sonata that the liquid quality of Iturbi's playing delighted the present writer.

John McCormack brought all his old and many hundred new admirers to Infantry Hall November 10, to hear him phrase Handel and show the purity of his style in songs of other days.

Putnam Aldrich, a native of Providence who has studied the harpsichord with Mme. Landowska, has established a solid technic and plays with intelligence. He has an extensive repertory of the best classic compositions for harpsichord and owns an instrument made under Mme. Landowska's direction by Pleyel of Paris. It has two keyboards and seven pedals.

Elsie Lovell Hankins, contralto, soloist at the First Church of Christ Scientist, has been engaged to sing in The Messiah with the Handel and Hadyn Society of Boston.

As the news goes to press Florence Austral, dramatic soprano and John Amadio, flutist, are opening the Pawtucket Civic Music Association Concerts in Pawtucket, while the Westminster Choir, Dr. J. Finley Williamson, conductor, at Elk's Auditorium, Providence, gives two new compositions, by Crotch, and Nicolau, an introduction to this country. B. N. D.

Forty Engagements for Kathryn Meisle

Kathryn Meisle's schedule for the current season already includes forty engagements. The contralto sang in Paterson, N. J., October 27, and followed this appearance with recitals in Nashua, N. H., Middlebury, Vt., and Philadelphia. Immediately after her Columbia broadcast over WABC from New York, on November 11, Miss Meisle left for her western tour. Before returning to New York in December she will be heard in Colorado Springs, Amarillo, San Angelo, Albuquerque, Dallas, New Orleans, Baton Rouge, Nashville, Columbus, O., Altoona, Pa., Kingston, N. Y., and Springfield, Mass. After the New Year the contralto will fulfill engagements on the Pacific Coast from January 5 to February 5.

Angela Diller Addresses Students

A unique and interesting musical program was given recently at the Heckscher Foundation when Angela Diller, of the Diller-Quaile School of Music, talked to a group of students of the National Recreation Association, on the possibilities of class piano instruction as a recreation centre activity. Miss Diller demonstrated the feasibility of teaching the piano to young people who come to the centres and its value as a means of cultural development. Using the Bauer-Diller-Quaile instruction books, the blackboard, and dummy keyboards, the class sang and fingered its way through exercises and tunes.

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NEW YORK CONCERTS

NOVEMBER 16

Beethoven Association

A last-minute surprise injected a delightful spirit of novelty into the program of the Beethoven Association at Town Hall. The French Boy Scouts (who had made their American debut in Carnegie Hall on the previous Saturday) unexpectedly, as far as the audience was concerned, gave a striking exhibition of their unique abilities. George Barrere introduced the youthful choristers and for a short period the hall resounded with their fresh, beautiful voices. A Vittoria motet; a work by Jannequin; Chant des Oiseaux, imitating bird song, and two popular choruses, served as media for this precisely trained organization. As before the alumni of two troops of the French Boy Scouts provided the bass background.

The novelty of the evening was given in place of the Delius Sonata, to have been played by Leo Ornstein, pianist, and Alexander Barjansky, cellist. Otherwise the regular schedule was adhered to by the artists, Jeannette Vreeland, soprano; Daniel Bonade, clarinetist; Barjansky and Ornstein.

After three Bach chorales, adapted by the cellist, Barjansky further collaborated with Ornstein in Ornstein's Six Preludes for cello and piano composed two years ago. Admirers of Leo Ornstein were not at all surprised to find the Ornstein suite reflective of the composer's so-called later period, which means that this work is not at all startling in the manner of his early Wild Man's Dance and similar hyper-modernity. Ornstein's playing again marked him as one of the most resourceful virtuosi of the piano, warm, emotional and always incisive and stirring in his rhythmic manner, whether as a composer or as a performer. Barjansky had some opportunities for cantilena passages and in them demonstrated his broad beauties of tone. The distinguished Bach playing of both artists is deserving of extended description; suffice it to say that the performers, infused with the spirit, were at their best.

Debussy's rhapsody for clarinet and piano, played by Daniel Bonade and Marcel Hansotte, pianist, had artistic presentation.

Jeannette Vreeland's performance needs no new comment or praise at this date. As always, she exhibited her highly individual voice and rich musicianship to the fullest advantage. Schubert's Hirt auf dem Felsen was singularly appealing as interpreted by Miss Vreeland.

Sidney Sukoienig

Numerous votaries of piano virtuosity generously endorsed the playing of Sidney Sukoienig (who made his New York debut last autumn) when he appeared in a tastefully programmed second Carnegie Hall recital.

This talented musician covered much tonal territory in dextrous fashion in the following program: Passacaglia and Fugue in C minor (Bach-d'Albert); Sixth Prussian Sonata (Carl Ph. Em. Bach—free concert arrangement by Sukoienig); Sonata in C major, op. 53 (Beethoven); Hymne from Sérénade en

la (Stravinsky); Tanzstück (Hindemith); Notturmo (Respighi); Jeux d'Eau (Ravel); Ständchen (Strauss-Gieseking); Paganini Etude in E flat (Liszt-Busoni) and Polonaise in A flat, op. 53 (Chopin).

The novelty by J. S. Bach's most brilliant son (considered by many authorities the outstanding musician of his day) apparently is one of the six sonatas dedicated to the celebrated Princess Amelia of Prussia. (These sonatas are of historical importance albeit they are not found in the finished state which characterized C. P. E. Bach's other clavier works, numbering some 292 pieces of which 175 were published during his lifetime.) The preface of the sonatas is highly amusing and at the same time instructive: the question of ornaments and of liberties taken by players with a composer's text are discussed. This last has not deterred Mr. Sukoienig from undertaking a tonal restoration of great liberty. There is an aura of preciousness about the whole matter; much attention to detail and effect, however the music is imbued with unmistakable richness.

In his playing Mr. Sukoienig demonstrated ample technique, excellent tone production and musically phrasing. All the program was done with great attention to detail, individual dynamics, and mental grasp.

Mr. Sukoienig's facility nowhere else demonstrated itself so tastefully as in the group of modern works, particularly in the Hindemith and Ravel pieces. The playing of the effervescent Jeux d'Eau was so impeccable and fluent one wished heartily that more of Ravel's music had found a place on the program, to the exclusion of such trifles as Respighi's Notturmo.

All the Sukoienig performances made a palpable impression on the listeners.

Manhattan Symphony Orchestra

Brooklynites turned out in goodly number for this Monday evening concert at their Academy of Music, given by the Manhattan Symphony Orchestra under the baton of Henry Hadley.

To judge from the warm reception won by Hadley and his players, the Brooklyn trip was splendidly worth their while.

The orchestra numbers, conducted with insight, authority and spirit, showed Hadley at the top of his powers, giving his best in the Freischütz overture, Weber; Unfinished Symphony, Schubert; and the Meistersinger Prelude, Wagner.

Eunice Howard played the Grieg piano concerto, and revealed a thorough grasp of its romantic contents which she displayed with feeling and technical expertise. Julia Peters sang the Dich Theure Halle aria (Tannhäuser) with competent delivery and sympathetically timbred tones.

Hadley led the orchestral accompaniments with his usual understanding and command.

NOVEMBER 17

Philadelphia Orchestra

Fritz Reiner's turn has come among the changing conductors of the Philadelphia Orchestra for this season.

That maestro led the latest concert in

the New York series at Carnegie Hall, and presented a program of variety and interest, with Ernst Toch's Little Overture to the Fan (first performance in New York), Two Etudes, Vladimir Vogel; Le Tombeau de Couperin, Ravel; Don Juan, Strauss; symphony G minor, Mozart. The symphony was cleverly placed between the two moderns, Toch and Vogel. The latter is a thirty-six year old Russian. He first swam into general musical ken when his Etudes were produced at the London and Oxford festival last year of the International Society for Contemporary Music.

Contemporary his Etudes are, in the manner of Stravinsky, with a soupçon of Schönberg. In other words, Vogel does not mind adding dashes of harmonic acidity to his general symphonic mixture. One of his pieces is a dirge; the other a scherzo. Vogel has ideas, dresses them with crafty orchestration, and possesses the diplomacy to stop when his basic material has exhausted its possibilities. These Etudes are lightly attractive.

Toch is by now well known as an explorer in mysterious modernistic fields, but his Overture to the Fan points to no obscure paths. It is fluffy, feathery music of short duration, a "study in reticence," as the program notes explain, and this "mere whisper" is to be played with "fabulous delicacy." It was so played by Reiner and his orchestral experts, and the piece proved to be a brief and pleasing bit of tonal tomfoolery.

Mozart's ever great and ever appealing G minor symphony had a lovely reading at the hands (and mind and feeling) of Reiner, who made the classic measures tell their full story of melodic beauty and perfection of form and construction. Often the serene spirit of Mozart is spoiled these days by an oversophisticated interpretation on the part of the conductor. Reiner, however, found exactly the right and revealing character and atmosphere of the masterpiece. For one thing he eschewed the rapid tempi which frequently mar Mozart performances; and he imposed no square-cut accents to emphasize the "line" and "periods" of the work.

In the Don Juan, Reiner loosed the headlong passion of those pages and also the impressive virtuosity of his orchestra, therewith ending a concert of unusual brilliancy and charm, palpably enjoyed by the capacity audience.

Gladys Hahn

Gladys Hahn, soprano, gave a recital in the evening at the Barbizon-Plaza, assisted by Archibald Sessions, with whom she has been coaching, and whose accompaniments throughout the evening were delightful.

Miss Hahn sang music by Dvorak, Winter Watts, Gounod, Horsman, Besly, Warren and La Forge and works of the Italian and French school. She proved to have a powerful voice, brilliant, and well controlled. There was a large audience, and both Miss Hahn and Mr. Sessions were much applauded.

Rafael Mertis

A large and friendly audience greeted Rafael Mertis, pianist, in his New York debut at the Barbizon-Plaza concert hall. Mr. Mertis' program was devoted wholly to the classics and showed careful preparation in well planned interpretations delivered with technical command. Two preludes

and fugues by Bach were given with exactitude and the formalism they require. A rondo in B minor by Bach's illustrious son, Carl Philip Emmanuel, was displayed with grace and charm.

Liszt's B minor sonata completed the first section. The pianist's reading revealed the sentiment and glamour of the music, whose emotional characteristics are more deep than most of the other works by the Weimar master. An insistent chorus of "bravos" punctuated the applause at the conclusion of the sonata.

Five Klavierstücke from Brahms' opus 118 and a group of Chopin numbers gave the player opportunity to reveal many additional graces in nuance, feeling, and mechanical adroitness.

The listeners were pleased throughout and encouraged the young artist immeasurably.

Elizabeth Thomas

Another singer of valuable attainments plied a contralto voice in the Barbizon Auditorium on this evening and one is inclined to be grateful for the agency that has within the past few weeks brought a number of excellent and little known young American artists to this hall.

Elizabeth Thomas, a California contralto (with the valuable assistance at the piano of Walter Golde), sang a program in four languages: arias by Mozart and Handel; songs by Schubert, Duparc, Faure, Aubert, Lenormand, Golde, Quilter, E. C. Sharp, M. Shaw and Gabriellowitch.

Aside from some unsteady early nervousness on the part of the singer her voice rang clear and true, showed itself capable of sustaining tone in the Ombra mai fu (from Handel's Xerxes), and revealed a wide range lyric and splendid throughout. The diction was competent in the four languages, and intelligence and taste marked all the interpretations.

The singer's personality and attractiveness added to the general excellent impression she created. A good sized audience was at hand to applaud and encourage encores.

NOVEMBER 18

Swastika Quartet

Gama Gilbert, Benjamin Sharlip (violins); Max Aronoff (viola) and Orlando Cole (cello), forming the Swastika Quartet, were heard in a program of classic and modern music before a Town Hall audience of complimentary proportions.

The playing of these young musicians, products of the Curtis Institute of Music in Philadelphia, showed many excellent features of string ensemble work. There can be no question about their individual technique. The tonal qualities of the cello and viola are particularly ingratiating, while the leader displayed highly commendable precision in attack and phrasing of the difficult first violin parts especially in the lilting Hugo Wolf Italian Serenade which closed the program.

Haydn's quartet in D major, op. 20, No. 4, was played with verve and coordinate fidelity and in the slower movements with refined feeling. The D flat major work, op. 15, of Dohnanyi served further to show unity of purpose and the ability to sound the taxing measures of difficult music. Turina's shimmering, muted La Oracion del Torero left little to be desired in its interpretation and with the Italian Serenade may be said to have occurred the best playing of the evening.

The Swastika Quartet, now in its fourth season, has strengthened an already high position among native chamber ensembles. What additional improvement might be desired will come only from that never-to-be-hastened teacher, experience.

Philharmonic Orchestra

Erich Kleiber's farewell program this season for the three concerts of Wednesday, Friday and Saturday listed the Schubert overture to Rosamunde; two serenades from the seventh symphony of Mahler; Beethoven's German Dances (Nos. 5, 8, 10 and 12); the Haydn Sinfonie Concertante and the Blue Danube Waltz of Johann Strauss.

With finesse, accuracy and vividness Kleiber led his forces in a gracious interpretation of the Rosamunde Overture. This inspired music made the two serenades by Mahler seem not only too long by half, but also rambling in treatment and episodic in character. Mahler still stands out as more of a musical craftsman than creator. He excels in his orchestral coloring and the cleverness with which over and over he reiterates his themes with new combinations of instruments. The two serenades are interesting contrapuntally but have true fascination only in spots.

No criticism can be made of the Mahler performance however for Kleiber gave a brilliant and rhythmic reading, bringing out all of Mahler's best qualities.

The Beethoven German Dances delighted the audience with their simplicity and bucolic melodies. They are pieces scored for piccolo; two flutes; two oboes; two clarinets; two bassoons; two horns; two trumpets; timpani; bass drum; triangle; tambourine, and a reduced string section—

KARL KRAEUTER



BOSTON RECITAL, NOVEMBER 2, 1931

Boston Herald

"Mr. Kraeuter revealed himself a violinist of marked technical proficiency and notable elegance of style. He produced from his instrument a flowing tone of beautiful quality, most often of rather light and silken texture, but at times expanding into a fine breadth and growing warmly expressive; his execution in rapid passages was exceedingly fluent and easy."

Boston Globe

"Mr. Kraeuter has an able left hand technique. His bowing is excellent, his tone admirably clear and full."

Boston Post

"He showed himself as worthy a soloist as he is ensemble player. His program was interesting and unhackneyed."

Boston Transcript

"He made a distinctly favorable impression. In the Solo Sonata in G minor of Bach, his technical proficiency of wrist and finger was apparent. He missed not an accent; neatly contrasted the points of contrapuntal contact. He gave pace and rhythm fresh animation. Of his sound training, valuable experience, and artistic sensibility there is no question."

Christian Science Monitor

"He demonstrated his worth as a violin soloist of ability, and the audience was quick to bestow abundant plaudits."

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miniature orchestral arrangement that enhances the delicacy of the works as no full ensemble could capture it.

The soloists for the Haydn Sinfonie Concertante were the leaders of their respective sections of the orchestra: Piastra, violin; Kohon, bassoon; Labate, oboe, and Wallenstein, cello. All played ingratiatingly and received an ovation from the audience.

The Blue Danube closed the concert and the audience recalled Kleiber repeatedly. There is no doubt that he is a popular conductor with the Philharmonic patrons and they said au revoir to him in no uncertain terms of cordiality.

Rafaelo Diaz Series

The second "Wednesday Afternoon" of the Rafaelo Diaz series at the Waldorf Astoria brought Frieda Hempel and Lucien Radisse, woman cellist, in a program of Jenny Lind's time.

Miss Hempel, in frills and hoops and rosebuds, curtsying and nodding as a quaintly naive Jenny Lind, with songs and airs gay and simple and proper, was an unqualified delight. The Norwegian Echo Song and Home Sweet Home, of course Miss Hempel sang them, accompanying herself in the Norwegian folk tune. There were also Schumann and Schubert numbers delivered with rare intelligence. The whole array was so wisely chosen that it made the picture a sort of Godey print, shaken from its old lavender-laden trunk. Miss Hempel's voice retains rich color and she sings with all her former skill and feeling.

Lucien Radisse played a group of works by Vivaldi and his contemporaries, with reserve, sureness, and a genuine flair. She made a definitely pleasant impression on her audience and was recalled many times.

The concert was a little late in beginning, but with a fine artist for an impresario the breach was nicely met, and Mr. Diaz officiated as an impromptu soloist.

Doris Madden

In the evening at Steinway Hall a large audience heard the recital of Doris Madden, a gifted pianist from Australia (and pupil of Godowsky) who at one time assisted Nellie Melba at the piano. Her program comprised Chopin, Brahms, Beethoven, Mozart, Bach and Lecuona. Miss Madden displayed a good tone, clean technique, and intelligent interpretations. She was well received, and responded to encores at various parts of the program.

MUSICAL USHERS

Carnegie Hall, New York, uses women ushers. Among them, Marion Reese, of New York, is a pianist. Ann Lee Graham, of Brooklyn, sings and dances. Margaret Hensel, of Albany, also sings, and Mabel Berryman, of Portland, Me., accompanies her own songs, in which she first set the example to her fellow-student ushers.

NOVEMBER 19

Plaza Artistic Morning

Yvonne Gall, George Copeland and Adamo Didur shared the honors of the third Artistic Morning (Samuel Piza, manager) at the Plaza. It was a program filled with high lights and listened to by one of the most elite audiences that foregather in New York.

The French songs of Mlle. Gall were sung—almost spun—with sheer artistry, inherent feeling, and unfailing beauty. She held her hearers captive. George Copeland played first old airs, delicately simple; then Chopin, and finally Spanish dances with their storms of sound and color. Didur (one of the favorites from the Metropolitan) appeared in mufti with a few of the airs he has sung in costume; also he gave Polish songs and a sentimental little tune of thoughts and prayers, When the House is Asleep.

Who could choose between the artists? Handclappings fairly made the crystals tinkle and the cupids were nearly roused from their painted garlands by the "Oh's" and "Ah's," and sentimental sighs.

Marguerite Valdi

Charming of face, figure and manner, Marguerite Valdi, soprano, gave her first recital of the season at Town Hall. The moderate audience seemed well disposed toward the singer and demonstrated approval.

Two little used Handel melodies and airs of Lully, Berlioz and Marcello were followed by three Hugo Wolf songs and others by Joseph Marx, Richard Trunk, Hugo Kaun (too seldom seen on programs given hereabouts), Faure, Ravel, Roussel, Paladilhe, Bax, Carpenter and Dunhill.

Of the singing done at this recital, an entirely laudable report could hardly be written. Miss Valdi has flexibility, good quality

and enunciation, and evident experience. Contrariwise, there are unsteadiness of tone emission, faulty phrasing, deviations from pitch and some peculiar breath management to offset the more favorable impressions.

Miss Valdi was called upon for several extras as well as for repetitions.

The excellent assistance of Celius Dougherty at the piano did much to make the recital acceptable.

Haarlem Philharmonic

With the presentation of Grace Moore and Edward Johnson the Haarlem Philharmonic Society inaugurated its forty-first season auspiciously in its new quarters at the Waldorf-Astoria. An immense audience of members and their guests filled the hall and there was much enthusiasm, several encores being demanded and given.

After a brief address of welcome by Mrs. Everett Menzies Raynor, president of the society, Mr. Johnson opened the program with a notable interpretation of a group of classic airs. Later on he sang modern pieces among them two folk songs to which was added another piece of the same sort, Yarmouth Fair. All of them were given exquisitely and were received with evident delight.

Miss Moore sang two groups, the first, Beethoven, Schubert and Brahms Lieder; the second, songs by Paladilhe, Delibes, Arensky-Koshetz and Tchaikowsky. Her encores were Warning by Mozart and the gavotte from Mignon. The beauty of the Moore voice, and that soprano's clarity of diction and impressive interpretations brought much applause from the audience.

Together the two artists sang duets from Faust and Romeo and Juliet in true operatic manner and with complete unity of understanding.

The accompanists were Emanuel Bey for Miss Moore, and Karl Young for Mr. Johnson.

Boston Symphony

The season's first New York visit (Carnegie Hall) of the Boston Symphony was made interesting by the local premiere performance of Mahler's ninth symphony, a work written twenty-two years ago at the time of the composer's close association with New York's musical life. Only violent antipathy or prejudice could have prevented an earlier hearing of this symphonic swan-song (as it proved to be) for the tenth symphony is a mere fragment.

Koussevitzky's performance of this emo-

Wins Poet's Praise



THUEL BURNHAM.

In a recent issue of the North American Review, is this tribute to the playing of Thuel Burnham written by the American poet, Faith Vilas.

"He drops the seed of music on the land,
In fields of furrowed ebony, ivory-cold.
The flowers his fingers free, no stem can hold:

Long after the up-flight of his sentient hand,
Adrift in air, they linger . . . to unfold."

tional and certainly sincere work helped much to remove that prejudice. The apparently genuine enthusiasm of the audience must have been balm to Koussevitzky's pioneering heart.

The symphony has been variously discussed in the pages of the Musical Courier ever since the present reviewer reported its performance at the Amsterdam Mahler Festival in 1920, so that detailed comment is superfluous here. It is certainly one of the most closely knit and therefore aesthetically satisfying of Mahler's works. Its import is as usual with this composer, tragic and despairing, and it has the usual touches of ironic gaiety, that bitter-sweet flavor of latter-day romanticism with which the temper of our own time is out of tune. (That, in-

(Continued on page 22)

"Augusto Beuf Lauded as One of Finest Baritones"

—Chicago American, Nov. 5, 1931

THE CHICAGO AMERICAN

Augusto Beuf Lauded as One of Finest Baritones.

BEUF LAUDED.

Another sensation of the evening was the debut of Augusto Beuf, as Amonasro. To me it was the more sensational because this baritone has never enjoyed lime-lighting in advance (notices, no extravagant heralding prepared us for this treat. Beuf is without doubt one of the finest baritones recruited in this company, and a feather in the cap of the new directorate.

The voice is remarkably rich in timbre, not big, but one infinitely pliant, sonorous, mellow, many-colored, with a range that encompasses with equal ease a low A natural or a high G flat, and this without ostentation or footlight parade.

If my judgment means anything to readers of this column, I advise not to miss hearing him Saturday night, when he sings Di Luna in "Il Trovatore."



CHICAGO DAILY TRIBUNE

M. Beuf, Another Find, Has His Debut.

Mr. Beuf would seem to be a distinct find for the baritone section. His voice is of dramatic power, yet of persuasive quality even when raised to its utmost. The part of Amonasro is short in minutes but important in dramatic significance, and he gave it definite and weighty meaning.

CHICAGO HERALD AND EXAMINER.

AUGUSTO BEUF. SICILIAN SINGER, MAKES HIS DEBUT

Augusto Beuf, the Sicilian baritone, who made his debut as Amonasro, substituting at the last moment for Cesare Formichi, who was indisposed, disclosed an attractive, mature art. Vocally and histrionically he must have felt himself at home in the company in which he found himself last night.

Leading Baritone
Chicago Civic Opera
Company

deed, is the inherent tragedy in the case of Mahler—a man born too late for his time). But the Ninth has elements of serenity and moments of exaltation which raise the work above most of its companions and show its composer (despite his fatal lapses into a naive that borders on banality) on a valiant and sincere quest for beauty of a transcendental quality.

The Bostonians' performance of Mahler was worthy of this aspiration; the richness of their string tone, the euphony of their woodwinds, the flexible perfection of their ensemble were all beautiful. The same qualities showed themselves in Debussy's two nocturnes, Nuages and Fêtes played with rare delicacy and a tonal finesse that did more than justice to the magic fancies of this master in miniature. Kavel's second Daphnis and Chloe suite closed the program.

NOVEMBER 20

Albert Spalding

Albert Spalding gave his second Carnegie Hall recital of the season on Friday evening, this time appearing in the Columbia Concert Corporation Series. Included in his program were Max Reger's sonata, op. 91, for violin alone; Tartini's Devil's Trill; Chausson's Poème; Weber's Rondo Brillante and pieces by Piliati, Faure, Debussy, Hartmann and Sarasate. As usual at Spalding recitals, it was necessary for him to add many extras to the printed list.

It is scarcely necessary to animadvert again upon the qualities of Spalding's art. He has above all things musicianship of a rare order. Everything that he does, every nuance, every rubato, every glissando and slur, every detail of his delivery, is informed by the understanding of a master violinist and musical interpreter.

To classic works Spalding lends appropriate dignity and solidity of texture, and into the modern pieces he puts timely brilliancy, verve, and sentiment.

Spalding was received with marked evidence of enthusiastic regard by an intelligent and appreciative audience.

NOVEMBER 21

Boston Symphony

The Saturday matinee concert of the Boston Symphony Orchestra this week introduced to New York audiences the piano concerto of Harold Morris, American pianist and composer, which had enjoyed a previous hearing in the orchestra's habitat. Mr. Morris acted as the soloist and gave a coordinate and scholarly interpretation of his work.

This concerto is a splendid addition to the sparse music literature of this character and Mr. Morris deserves thanks for writing it. Too few new concertos for piano and orchestra have been composed in the past decade and modern idioms have needed exploitation in this form.

Madame Louise Homer Mr. Sidney Homer

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ANOTHER SOVIET ATROCITY

(From the New York Times)

To permit the workers in factories and offices to attend various entertainments and to visit the libraries, museums, concert-matinees, the Soviet Government has decided to keep the libraries and museums open until late in the evening and to repeat on certain days the concerts and theatrical performances.

Harold Morris' opus is expertly constructed and shows distinctive originality. His sense of form, line and design is alive, coherent and definite in expression. Unlike many of his contemporaries he builds melodic patterns of strong contrapuntal quality instead of harmonic blocks of unrelated dissonance. His music is vivid, modernistic with a reason, and the score was exceptionally well orchestrated. The piano is used as an integral part of the orchestra to which themes are given later to be developed by the band.

The composition is in three movements—allegro, Variations on the Negro Pilgrim Song and Rondo. Mr. Morris, a Texan, is imbued with the spirit of negro music which he displays without rhythmic distortion. There are no jazz passages such as most American composers employ in presenting negroid music. The music of Southern negroes in their native haunts is not what we term jazz. It is strongly rhythmic with a sincerity of expression which has been debased, however, by Broadway for the purposes of modern dancing. Mr. Morris uses this music with respect and keeps its rhythmic and melodic utterance in all its native purity.

Koussevitzky conducted with evident enthusiasm. The work was given an extraordinarily fine performance and the audience recalled Mr. Morris to the platform five times.

The opening item on this program was Handel's Concerto Grosso for string orchestra, and the classic served to sound the eloquent tone of that choir. Full, warm, and with accurate precision, this organ-like piece was set forth in all its dignity and grandeur.

But it was to Ein Heldenleben by Strauss (which closed the concert) that the Boston organization brought its best gifts. The tone poem sang its length with majesty and splendor. This inspirational music of Strauss stands preeminent in the field of modern symphonic poems.

Clarence Adler

Clarence Adler, a pianist well-known in New York music circles both as a soloist and accompanist of marked ability, gave his annual Town Hall recital before an audience of fair proportions on the evening of this date.

Mr. Adler opened his program with Handel's Air and Variations (Harmonious Blacksmith); followed by the sonata in C major of Mozart; Beethoven's op. 13 sonata (Pathe); and Schumann's Scenes from Childhood, op. 15; and concluded with modern numbers, Tanzstück, op. 19, No. 1 (Hindemith); Spanish Dance in A minor (Granados); and Sonatine Transatlantique (Fox Trot, Spiritual and Blues, Charleston) by Alexander Tansman.

Adler's playing had for the most part clean phrasing, decisive attack, and crisp and supple touch. While there were aberrations (in tempo, nuance and musical sequence) from the standards which have become accepted for the readings of the Mozart and Beethoven works, Mr. Adler's publication cannot be said to have exhibited a great degree of personal infusion. Rather did he interpret the classic works with conventional objectivity.

The Hindemith and Tansman works have been heard here before; Mr. Adler did well by them. The audience applauded the concert with enthusiasm.

There were many late comers and perhaps

on that account the recitalist delayed his appearance a full twenty minutes.

Ernest Schelling

At the first concert of Ernest Schelling's second Saturday morning series—for young ladies and gentlemen, as distinguished from little boys and girls—the program was given over to overtures, quite an appropriate beginning.

As Mr. Schelling puts it, the overture was a convenient discovery giving the audience time to find their places and have the so necessary little "last words" with friends before the first curtain. That was a neat opening for a lesson in manners, given with illustrations. If the Schelling hint is fruitful, New York's future Philharmonic Orchestra patrons will arrive in plenty of time, and will not look for their galoshes or put on their hats until the last note of the evening has wandered off with the conductor.

Lulli's overture to Moliere's *L'ourceaugnac*; Mozart's overture to the *Marriage of Figaro*; the overtures to *Fidelio* and *Tannhäuser*, and Tchaikovsky's Overture to 1812—illustrated with choice water colors—were Mr. Schelling's musical offerings. Schubert's overture to *Rosamunde* was crowded out of the program for lack of time.

Saturday's tune to be sung by the auditors was *Men of Harlech*. It was a faint and peaceful war march until Mr. Schelling called on the trumpet to rouse his vocal army to action. Then things went better. The trumpet has for ages stirred strangely in made hearts and led them off, singing. Led them where, and to what? But Mr. Schelling's trumpet is a friendly one, and Carnegie Hall is a peaceful spot.

Russian Symphonic Choir

Colorfully costumed from plates of Soudeikine, and directed by Basile Kibachich, the Russian Symphonic Choir gave their first concert of the current season at Town Hall in the afternoon.

The all Russian program, for the most part made up of songs and folk tunes already sung in seasons past, also included a vocal arrangement of the andante cantabile from Tchaikovsky's string quartet, two bridal songs, arranged by Mr. Kibachich, and a concerto of Bortniansky.

The pealing depth of the basses are the paramount feature of the choir's singing, and also their rhythm and spirit. The general tone quality of the choir is good despite the momentary shrillness in the women's sections.

An air from Sadko, sung by Stepan Slepoushkin, baritone, was a high-light of the afternoon.

A large audience greeted the singers and the applause brought several repetitions.

NOVEMBER 22

Lida Santelli

In the evening a large attendance gathered at Steinway Hall to hear Lida Santelli, soprano, give her annual New York concert. Her program was selected with much taste and comprised enough variety to make a recital interesting and to hold an audience.

Miss Santelli was in excellent voice, and her lovely tones well controlled and of silvery tint rang out clear and sympathetically. The program included numbers by Donaudy, Veracini, Mascagni, Thomas, De Falla, Dell'Acqua, Debussy, Lecuona, Albeniz, Scott, Edwards, Mana-Zucca and Cole.

A special addition to the program was an aria by Romano Romani who presided musically as accompanist for Miss Santelli in his own composition.

The artist was received enthusiastically and gave many added numbers. Miss Santelli was assisted by Frederick Bristol, pianist.

Geraldine Farrar

Announcing her Sunday afternoon song recital at Carnegie Hall as possibly the last she will ever give in New York, Geraldine Farrar had a large audience to bid her goodbye and they did so with evident affection, regret and admiration, even rising when she made her initial entrance.

No new consideration of Miss Farrar's artistic talents and achievements is necessary at this time. They are well known to the older generations of vocal followers and recent seasons have revealed her qualities to less aged listeners.

It is well understood that the fresh bloom of youth has gone from the Farrar voice

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but she makes her tones do highly artistic service in the utterance of songs cleverly chosen to meet her present limitations.

There was much to admire in the refined sentiment, musical understanding and correct delineation of moods with which Miss Farrar invested her performances. For the rest she scored with her attractive personality and the rapport which she established between her hearers and herself.

The program consisted of these numbers: Lied der Suleika, Lehn'deine wang, Heimliches Verschwinden, Meine Töne still und heiter, Die Sennin, Singt nicht in Trauer-tonen, Schumann; Das macht das dunkel grüne Laub, Der Schalk, Mädchen mit dem rothen Mündchen; Wandle ich, Ständchen, Vergessen, Franz; Ballade, Delibes; Villanelle, Berlioz; Lied, Franck; Gavotte, Lemaire; Soupir, Widor; and Sombbrero, Chaminade.

Of course, there were rapturous applause and the expected encores.

Abbie Mitchell

Abbie Mitchell, Negro soprano, made her reappearance at Town Hall in the afternoon before a small audience. Her program was composed almost entirely of negro folk-songs though it held songs by the Viennese, Kurt Pahlen and John Alden Carpenter. The accompanist was T. Theodore Taylor.

Manhattan Symphony

Henry Hadley's Manhattan Symphony Orchestra appeared Sunday evening in the pleasant setting of New York's newest musical center, the auditorium of the Waldorf-Astoria Hotel.

A fourteen-year-old soprano, Sylvia Berman, was one of the two featured soloists, the other artist being Maurice Marechal, cellist.

Young Miss Berman is the possessor of an exceptional voice, pure and true and, more surprising, the girlish soprano demonstrated that she has an instinctive knowledge of style. The aria from Mozart's *Il Re Pastore*, tricky and transparent, served as an excellent vehicle. The voice is individual in quality and rich in potentialities. The large audience was delighted with the gifted singer.

Marechal played the Honegger concerto. The cellist brought to his performance a wealth of musical understanding, broad, singing tone, and keen rhythmic sense, and the audience gave him high approval for his virtuosity and delivery.

Hadley provided skilful, balanced symphonic support for the soprano and the cellist, and likewise distinguished himself in his readings of Brahms' third symphony, Foote's noble suite in E major (which was done full justice by the string sections), and Smetana's Bartered Bride overture, played with raciness and scintillant verve. Hadley has succeeded in making a reliable and artistic stimulative entity of his orchestra and their performances are attracting steadily good sized audiences.

Marie Giese

An afternoon presentation of the Young American Artist Series held weekly at The Barbizon was the recital of Marie Giese, soprano.

A small audience heard Miss Giese in an aria from La Clemenza di Tito by Mozart; a group of Schubert songs, tastefully done; and melodies by Moreau and Scott and two arrangements by Wekerlin and Wilson.

Miss Giese possesses no extraordinary vocal equipment yet in spite of natural limitations she projects her songs with feeling and musicianship.

Betty Baker was an able accompanist.

Lent With National Symphony

Sylvia Lent, violinist, will appear as soloist with the National Symphony Orchestra of Washington, Hans Kindler, conductor, at Constitution Hall, December 17.

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MUSIC FOR THE MODERN DANCER

Anomalous Situation of a World Full of Music and Almost Nothing to Which to Dance—Louis Horst, Hanns Hasting Suggest Solutions — Dorsha and Hayes Perform—Many Recitals Announced

By RUTH SEINFEL

Letters and questions should be addressed to the Dance Editor

To what music shall the modern dancer dance? Shall she subdue her own creative impulses and interpret those of the great classical composers? Shall she plane and chisel her own dance forms to fit the forms of the turbulent moderns? Or shall she abandon music entirely and dance in silence, or to the simple underlining of her own rhythms with drums and gongs?

The dancer today has to solve an anomalous problem in the history of the art. With a world full of music, she goes hunting through the libraries for something to suit her purposes, and finally she gives up and asks her accompanist to write something for her. There is scarcely a dance program today which does not have a number with music composed by the accompanist, and very likely another number with no music at all.

When one considers the development of music and dancing in the Western world, it becomes clear that the seed of the dancer's present trouble was planted long ago by those giants of the musical world who wrested their art from its age-old servitude to the human voice and the human body and poured into it all their creative energies so that it became free.

For, although musicians may not like to remember the fact, music was the child of the dance, and in the Orient that child is still a dutiful daughter, with apparently no inclination to leave home and seek her fortune as an independent art. In the West, however, since the golden age of music which produced the masters, dancers have had to get along as well as they could on scraps from the musical feast. A composer, in the course of writing an opera score, would toss off a decorative trifle to be danced. A Stravinsky or a Tchaikovsky would compose a ballet, and if the dancers wanted to dance to it they were welcome to do so. Whether they did or not, the musicians would certainly play it as pure music.

Now the dance is no longer purely an external art, but has emerged from the romantic period into a modern mood of subjective, individual creation, and scraps are no longer enough food. To draw on the classics is also impossible, despite the splendid memory of Isadora in a red tunic leaping to the Marche Militaire, despite also the sound musical teachings of Jacques Dalcroze. To dance to a symphony is a work of supererogation. To weave a pattern of steps to a Bach fugue or a Beethoven sonata is a good trick if you can do it; it is hardly an act of creation.

So far each dancer is making her own experiments toward finding a solution, and the experiments are interesting. More and more, dancers are learning that the only way to create a dance is to do so, without regard for music. The music is found or made to fit it later. Harald Kreutzberg and Yvonne Georgi once presented an entire program of dances to music by their own accompanist, Wilkens. Martha Graham, Doris Humphrey and other dancers in New York are constantly calling upon Louis Horst, the veteran musical relations counselor to dancers, for aid.

Mary Wigman, of course, provides the most radical example of the divorce of dancing from art music. Hanns Hasting, the young composer who works with her constantly, explained the process the other

day. Among Miss Wigman's dances there are those that exist apart from the accompaniment altogether. For Face of the Night, for example, the accompaniment is purely atmospheric. The percussion instruments used, the particular pattern of drum beats have nothing inevitable about them as an art form.

In others the dance and the music are inseparable. In Festive Rhythm the dance and the music develop together, and the music achieves a high point of development. Other compositions, which grew as the dance grew, remain much simpler than the dance, as in Summer's Dance and Pastorale, which are virtually monotonies. In one case, the dance called Anruf, Mr. Hasting had composed the music a year before he began to work with Miss Wigman. But the composition happened to fit Miss Wigman's idea for the dance.

This year's program, with its eight new dances, will undoubtedly provide further interesting examples of this solution. Involving as it does a single composer and a free use of percussion, it is apparently a valid solution for Miss Wigman. A correspondent in Philadelphia has written to ask whether it can be considered the ultimate solution of the modern dancer's problem. Of that we are not so certain.

As Miss Graham pointed out to us on one occasion, Miss Wigman's method with music grows out of her own deep conviction. Miss Graham uses no percussion, but frequently creates without music. Other dancers may find it impossible to create without the stimulus of music. Perhaps that is a lack in the dancer—we have not progressed far enough in the relation of the modern dance to music to know.

Mr. Horst's long experience in this connection is instructive. He has, he says, now and then found a finished piece of music, not created for the dance, which suited a dance or an idea for one, but he considers such discoveries purely accidental. He has himself composed music for dances already finished: Miss Graham's Primitive Mysteries is an example.

Mr. Horst agrees, and in no uncertain terms, that the modern dancer "has nothing to do with modern music." Ideally, he believes, the dance should be silent or accompanied only by percussion. In practice, however, this is not always possible, and it is not possible for every dancer. In a method of joint creation with one composer Mr. Horst sees certain disadvantages: a dancer of monotony or mediocrity in the musical program; a loss of dramatic contrast when music follows the dance too slavishly.

Certain modern composers lend themselves to the uses of dancers, preferably those who write fragmentary or episodic music. Hindemith is one; Satie is another; Toch, Kodaly and Kodaly are also in this class. Some of them show the influence of the dance in their work, for more and more of our modern composers are looking into the dance studios. As to what the composer gains in this relation, there are varying opinions. Mr. Horst reports that they learn a good deal. Directness, for example, and structural form. Mr. Hasting believes that musical forms may grow out of the modern dance as they did out of the dance of the pre-classical period: the gigues, the pavaues, the bourrees.



GRACE LA MAR, CONTRALTO, AND JOSEFINA HARTMANN VOLLMER with whom she has been coaching. Miss Vollmer will accompany the artist at her recital in Town Hall, New York, December 4.

"Music should be used by the dancer as a curtain against which she dances," Mr. Horst says. But to do that the dancer must be trained in music. Miss Wigman was a music student before she was a dancer. Mr. Horst is doing what he can to make musicians out of our dancers, in his course at the Neighborhood Playhouse which he calls "the relation of music to the dance, if any."

It is, in this problem of music and the dance, a case of every man for himself, and the dancer who is ignorant of music is likely to find her lot is not a happy one.

Dorsha and Paul Hayes came out of their Theatre of the Dance to perform at the Booth last Sunday. Despite her acquaintance with modern forms, Dorsha revealed herself as still a disciple of that school of dancing known as "interpretative," which flourished when the modern dance was still very young. Her fragments in this vein were less successful than such grotesques as Blues, a provocative slow-motion conception, and in the pantomimic Peasant Dances, which have both charm and skill. Oriental dancing is also part of her repertoire.

Paul Hayes presented several "theatre pieces," sometimes alone and sometimes with the aid of Dorsha. He seems to have drunk deep, perhaps a little too deep, of the divine despair of T. S. Eliot. The bitterly satiric style, when overplayed, becomes sophomoric. His experiments with the combination of dance and spoken word are always interesting, however, and can on occasion, as in his bit from Waste Land, achieve moments of eloquence.

Doris Humphrey and Charles Weidman with their group danced at the New School for Social Research on Tuesday evening, just too late for a review in this issue.

Those recitals at the New School, part of a series which includes music as well as the dance, are quietly supplying some of the most interesting fare for dance lovers. Not only do our best American dancers have an opportunity to show their wares, an opportunity which is largely denied them by the commercial managers, but the fascinating products of far places also go on display in this bazaar.

One of these was the program presented by Sarat Lahiri, in which the East Indian musician explained the music of his country in a manner highly fruitful for students of both music and the dance. Since Oriental music is inseparable from the dance, Loti performed the traditional nautch dances to his playing.

Martha Graham suddenly decided to give her first recital of the season on December 6 at the Martin Beck, a date which is already crowded with dance performances: Miriam Marmein at the President; Pauline Koner at the Guild; Tamara Swirskaya at her own studio, and Jacques Cartier at the Booth.

Fortunately, Miss Graham's performance will take place in the afternoon. The others are all evening programs.

Tamiris dances this Sunday evening at the Guild Theatre.

Voice Trials for Metropolitan Opera Choral School

Voice trials for admission to the free Choral School of the Metropolitan Opera Company will be held in New York City this month instead of in January.

The Choral School is an educational feature of the Metropolitan Opera Company, whereby young American singers are given an opportunity to study and learn operatic choruses and to sing them on the stage. This experience naturally enables vocal aspirants to gauge the stupendous require-

ments of an operatic career better than any amount of reading or lecturing.

The voice-tests are absolutely free and requests for audition should be addressed by mail only to Edoardo Petri, Director of the Choral School, 1425 Broadway, New York City.

Dr. Carl to Perform Beethoven Mass

Beethoven's great Mass in C major will be given in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, November 29, under the direction of Dr. William C. Carl, by the Motet Choir and the following soloists: Mildred Rose, soprano; Amy Ellerman, alto; Dan Gridley, tenor; Dudley Marwick, bass. This mass, containing some of the most beautiful of Beethoven's music, is rarely heard here.

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(Continued from page 14)

As an introduction Walter chose a charming little symphony for double orchestra by Johann Christian Bach (the so-called London Bach), who exercised so profound and benevolent an influence on young Mozart. This neglected symphony, heard for the first time here, will certainly not be forgotten again and should surely have a due place in the symphonic repertoire. The Ninth symphony in Walter's rendering had its climax in the finale, brought out with overpowering intensity of emotion and perfect clarity.

Walter was fortunate in finding a solo quartet of unusual excellence, a rare experience in this vocally difficult and ungrateful piece. Ria Ginster, soprano, and Hilde Ellger, contralto (both pupils of the American teacher of singing, Louis Bachner), vied in beauty of voice with their partners, Julius Patzak and Hermann Schey. The Bruno Kittl chorus was also capable in its arduous task.

BRUCKNER PROPAGANDA

The Bruckner Society has announced a series of six symphony concerts devoted in the main to the works of Bruckner and other Austrian composers. Its conductor, Dr. Felix Gatz, made us acquainted at the first concert with Bruckner's almost entirely unknown first symphony written about 1865. A very creditable performance presented this rather sombre, long and elaborate but impressive work.

Frederic Lamond was the soloist, playing Tchaikowsky's B flat minor piano concerto with vigorous brilliancy. Richard Strauss' Don Quixote formed the final number of the weighty program.

QUARTER-TONES AGAIN

Another concert of the International Society, given in a private house, had as its chief number E. W. Sternberg's first string quartet with soprano solo. This composition, heard in former years, still maintains its worth as a serious piece, full of interesting individual traits and expertly combining modern declamation with music. It was well played by the Berlin String Quartet; the vocal solo, a plaintive Jewish folksong, made a profound impression as sung by Alice Schaffer-Kuznitzky. The greater part of the program, however, was occupied by Alois Haba's lecture on quarter-tone music, illustrated on the Förster quarter-tone piano by Karl Reiner. Haba, the father of the quarter-tone movement, has hardly increased his following in various countries during the past in spite of considerable propaganda. Musicians everywhere begin to see that the new effects of quarter-tone music are too slight to make the revolution worth while; it is not worth the trouble, though certainly some new sound-effects are obtainable. Five little pieces for violin, cello and piano by Bohuslav Martinu, the young Czech composer, have their merits within the limits of their unsentimental modernism.

MANY STRING QUARTETS

A number of string quartet ensembles have been heard. Most of them are well-known here, with the exception of the Quartetto di Roma. Its leader, Alcide Zuccharini, is leader of the Augusteo Orchestra in Rome, and has, like the second violinist Montelli and the viola player Perini, played for years under Toscanini and Stokowski. The young cellist, Silva, was a member of the Roman Opera Orchestra.

The Quartetto di Roma players have enchanting beauty of tone, purity of intonation and rhythmical vigor; they possess in short the most precious qualities of a quartet organization, and must be ranked among the best.

Their interpretation of Schumann's A minor quartet was in the strictest sense of the term a truly delightful experience; and no less brilliant and vital was their sounding of Glazounoff's fine Slavic quartet, op. 28. Unhappily the two novelties of the program did not merit the skill given to their performance.

The American composer, Werner Janssen, has not yet found a well-defined style in his strange American Kaleidoscope, meant to suggest scenes of American life, but failing in this unsolvable problem. Alberto Gasco's La Venere Dormiente is a sweet, sickly and insignificant piece.

FEAT OF MEMORY

The Viennese Kolisch Quartet now resident in Berlin has a peculiar note of its own in the almost fanatic striving after perfection. They play their entire repertoire from memory at their concerts, a tremendous feat in the case of Alban Berg's lyric suite in six movements. It is hardly comprehensible how these four artists manage to memorize this incredibly complicated piece with its immense rhythmical and harmonic subtleties presenting it without the slightest mistake, and with an animated ensemble of highest quality.

Berg's lyric suite must be counted among the few undoubted masterpieces of the modern style and though its super-refinement

may not please the purists yet the quite exceptional art displayed in the score must be acknowledged by every musician worthy of the name. The Schönberg style is here handled by an artist who is considerably superior to the master in sense of tone-color and in melodic invention.

OTHER ENSEMBLES

The Brussels Pro Arte Quartet was also heard. These artists, justly enjoying international fame, gave us enjoyable specimens of their refined and sensitive style of playing, culminating in Beethoven's op. 132 and presenting a marvellously polished virtuosity in Hindemith's fine quartet No. 4.

The Rostal Quartet, a new local organization founded only a year ago, proved its high artistic standing and its already excellent accomplishments in a program comprising Beethoven's E minor quartet, op. 59, the little-known delightful juvenile Schubert quartet in E flat and Bartok's first quartet, one of the earliest and most remarkable specimens, forerunners of the new style. Though dating back about twenty years this quartet in rhapsodic manner belongs to Bartok's most remarkable compositions

Foreign News In Brief**NEAPOLITAN LYRICISM**

NAPLES.—The San Carlo season, beginning December 26, will offer as local novelties: Respighi's The Sunken Bell and Giuseppe Mule's Dafni. Among the older repetitions are to be Tristan and Isolde; Salome; Rondine; Mascagni operas; Pearl Fishers; Marriage of Figaro; Traviata; Hänsel and Gretel.

BASQUE MUSIC LIKED

BIRAO (SPAIN).—Jesus Guridi's work, Cuadros Vascos, was revived here. It has been rescored for chorus and orchestra (the original was for band, chorus, and dancers) and gives a vivid musical account of Basque folk-tune, atmosphere, and rhythms. The Guridi composition had success in its amended form.

EASTBOURNE HEARS MACDOWELL MUSIC

EASTBOURNE (England).—Engaged for the fourth time in two years with the Eastbourne Orchestra, Frank Mannheimer recently gave the first performance here of MacDowell's D minor piano concerto. Conducted by the orchestra's permanent director, Captain Amers, the work was brilliantly performed and the pianist had an enthusiastic reception.

YVETTE GUILBERT NO. 2

DRESDEN.—A new star has appeared on Germany's horizon. Dela Lipinskaja, a young Polish girl, gave two concerts here recently to crowded houses. She sings chansons in the style of Yvette Guilbert, with charm, vivacity and originality.

WOLF-FERRARI PREMIERE

DRESDEN.—The first performance of Wolf-Ferrari's comic opera, The Merry Widow, took place here November 11 before a distinguished audience. The melodious and well made work was received warmly.

VIOLA MITCHELL IN DEMAND

PARIS.—Viola Mitchell, young American violinist, played Szymanowski's violin concerto, with cadenza by Kohanski, in the Pleyel Hall, Paris, with the Orchestre Symphonique (directed by Monteux). She was immediately asked to play the Brahms violin concerto with the Marseille Orchestra on the following Sunday, and to repeat her performances in Monte Carlo and Bordeaux, all within the space of eleven days. Miss Mitchell is also booked to appear with Mengelberg's orchestra in Holland and with a Paris orchestra conducted by Sir Thomas Beecham, before Christmas.

ACTRESS AND ACCOMPANIST PLAY WORKS FOR TWO PIANOS

LONDON.—Ivor Newton, English accompanist, recently appeared at an All-Star matinee at the Palladium with Yvonne Arnaud the actress now starring in The Improper Duchess. They played works for two pianos.

MANHHEIMER BROADCASTS

LONDON.—Radio addicts not long ago had the pleasure of hearing the American pianist, Frank Mannheimer, in the "Schumann Week," broadcast by the B.B.C. Mr. Mannheimer played on November 2, 3, 4, 5, 6, and 7, his program including many of the major piano works of Schumann, such as the sonata in F sharp minor, the sonata in G minor, the Etudes Symphoniques, and six Intermezzi.

SCHWERKÉ TO LECTURE

PARIS.—The musical season of the Parisian Society France-Amerique is to be inaugu-

and seems preferable to the Hungarian master's harsh and austere manner.

AMERICAN GIRL PRODIGY

Ruth Slenczynski, a six-year-old little Russian girl from the United States, played for an audience of invited guests a very ambitious program including Bach's Italian concerto; several Scarlatti sonatas; Beethoven's Für Elise; Schubert's Impromptu op. 90; two valses of Chopin, and the F minor étude; Weber's Perpetuum Mobile and a number of encores.

The general opinion of the listeners was that nothing superior in precocious talent had ever been heard here. The little lady played everything from memory, with astonishing smoothness and fluency and moreover, with natural musical expressiveness and astonishing technique. She is at present under the tuition of Karl Ulrich Schnabel, the son of Artur Schnabel.

DENMARK AND AMERICA

A young Danish pianist, Gunnar Johansen, gave two recitals under the patronage of the Danish Ambassador. He was generally recognized as a player of exceptional faculties, a born pianist fully equal to every pianistic task, though he has not yet reached maturity as an interpreter.

Horace Britt, American cellist, so far unknown in Berlin, made a very favorable impression in his recital, evincing beautiful tone, considerable technical skill and musicianship.

HUGO LEICHTENTRITT.

rated November 29, by Irving Schwerké, Paris representative of the Musical Courier and dramatic and musical critic of The Chicago Tribune (Paris), and by Mignon Nevada, American soprano. The program will be a short lecture on American music by Mr. Schwerké, followed by a recital of American songs, sung by Mignon Nevada, the lecturer at the piano.

NEW ZURICH CONDUCTOR

ZÜRICH.—Karl Schmid-Bloss, the present director of the St. Galler Theater and at one time a popular operatic baritone has been appointed director of the Zurich State Theater, succeeding Paul Trede who is retiring at the close of the present season.

HELOISE RUSSELL-FERGUSON IN VIENNA

VIENNA.—Héloïse Russell - Ferguson, whose unique programs of Hebridean songs have recently been heard in an extensive Dutch tour, made her Vienna debut recently. Following the recital of Hebridean songs to her own accompaniment on the Celtic harp, the critic of the Vienna Herald wrote: "Héloïse Russell-Ferguson is one of those pioneers to whom we must be forever indebted for their reverent preservation of some small fragments of 'immortal beauty.' . . . She has the voice, the charm and personality requisite for such a task, and her singing of these lovely songs will be remembered. . . . Each was interpreted with consummate art."

GLAZOUNOFF TO VISIT ENGLAND

LONDON.—Alexander Glazounoff, Russian composer and pianist, is to make one of his rare visits to England to conduct a program of his own works with the Eastbourne Municipal Orchestra. Elena Glazounoff, his daughter, will be the soloist in the piano concerto by her father.

BEECHAM'S CHRISTMAS OPERAS

LONDON.—An attractive scheme of a Christmas season of operas of Mozart, Weber and Delius is proposed by Sir Thomas Beecham. Though details of the plan are not yet divulged, it is understood that the performances will take place in one of the smaller London theatres, more suitable for "intimate" opera than Covent Garden or the Lyceum. Delius' A Village Romeo and Juliet, first produced in England under Beecham in 1910, will probably be revived by the conductor.

NEW HAYDN BIOGRAPHY

VIENNA.—There is in preparation a new biography of Haydn by Dr. Karl Geiringer, to be published after the Yuletide holidays.

SPANISH MUSICIANS IN DISTRESS

MADRID.—In view of unemployment among musicians in the Spanish capital, the use of mechanical musical devices has been forbidden at the open air cinemas.

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Cleveland's Orchestra Features Three B's

Horowitz Reveals Unusual Musicianship in Brahms Concerto— Novelties Presented by Sokoloff and Gabrilowitsch

CLEVELAND, OHIO.—The fifth pair of Symphony Concerts brought the Beethoven second symphony, the Bach Passacaglia in the Goedicke transcription, and the Brahms second concerto, with that young giant, Horowitz, as its interpreter. If, on previous occasions, this artist thrilled his audience by his dazzling virtuosity in such bravura works as the Tchaikovsky and the Rachmaninoff concertos, he now succeeded in keeping their spellbound through the sheer beauty of his interpretation. Brahms, the ponderous, was clad in a garment of poetry and youthful exuberance at the hands of this master of the keyboard. The co-operation of piano and orchestra was perfect.

GABRILOWITSCH AND DETROIT SYMPHONY ENTHUSIASTICALLY RECEIVED

Two welcome novelties for Cleveland concert goers were presented by Ossip Gabrilowitsch and the Detroit Symphony Orchestra. Schoenberg's *Verklärte Nacht* has never been heard in these parts and doubtless proved an agreeable surprise to those who had heard rumors of wild atonality associated with the name of Schoenberg. The romantic beauties of the score were happily realized by the strings; it was a performance of transcendent beauty. The second novelty, Korngold's *Suite to Shakespeare's Much Ado About Nothing*, was imbued with charm and elegance, creating a painting in miniature of each movement. The symphony was Brahms' second, and here all the superior qualities that have distinguished Gabrilowitsch through his successful career were much in evidence. He brought forth the beauties of the score with force. The program was brought to a close with the stirring Tchaikovsky Theme and Variations from the third suite.

OTHER CONCERTS

The Cleveland Woodwind Ensemble, consisting of Philip Kirchner, oboe; Maurice Sharp, flute; Alexander Propadcheff, clarinet; Morris Kirchner, bassoon; Wendell Hoss, horn, all first desk men of the Cleveland Orchestra, gave an evening of chamber music at Severance Hall, presenting two piano quintets by Mozart and Gieseking, in which they had the artistic cooperation of Leon Machan, talented Cleveland pianist.

The symphony concerts of November 12 and 14 were characterized by three numbers labeled "First time in Cleveland" and presented music distinctly in the lighter vein. The program introduced Carlton Cooley, principal of the viola section, as soloist, performing with substantial technic and well rounded tone his own transcription of Five Old French Dances by Marais for solo viola, strings and bassoons. The Menuet Antique of Ravel revealed many beauties which the interesting Frenchman dispensed in his later works; the third novelty being the Lyric Symphony by the young Russian, Nabokoff. This work, while being devoid of striking originality, nevertheless showed the composer of decided gifts, displaying in its utter simplicity of melodic line the strength of musical expression. Loeffler's dramatic poem, *La Mort de Tintagiles*, offered Carlton Cooley an opportunity to play the part of the *viole d'amour* in appealing style. The work abounds in highly interesting and beautiful passages. The program opened with the Bach-Siloti Cantata and closed with Tchaikowsky's *March Slav*.

Ampico Hall has inaugurated a new series of recitals, giving promising young Cleveland musicians an opportunity to appear in public. The first of the series presented Phyllis Streett, who was heard in a lecture recital of interesting piano works.

Yushny's *Blue Bird* flew into Cleveland for three performances, and afforded a large audience much pleasure. Of especial interest was the tableau of the *Volga Boat Song*, and many others were projected with artistry.

The program of Arthur Quimby's Sunday afternoon organ recitals at the Museum of Art this month comprised works of Bach, Buxtehude, Schumann, Frescobaldi and Dupré.

Aileen Isabelle Rehark gave a piano recital at Euclid Ave. Baptist Church. She was assisted by the Cleveland School of Music String Quartet.

THE BEGGAR'S OPERA

The Beggar's Opera was presented by the original English company. The male voices, especially, were outstanding, and much good singing and acting was done by the majority of the cast. The Women's City Club took over the sponsorship of this excellent production.

Carl Schluer, head of the piano department of Baldwin Wallace College, for several years a pupil of Leopold Godowsky, gave a very interesting recital at the Audi-

torium, including in his program all the Chopin preludes. Debussy, Liszt, Mozart, and Saint-Saëns were also represented on this program.

The Women's Music Teachers Club devoted their last meeting to the discussion of a code of ethics among musicians. The speaker of the evening was Albert Riemen-schneider, director of Baldwin Wallace Music College, and he threw many interesting side lights on the question, quoting from musical organizations of Germany, preceding even the era of Bach. R. H. W.

Cincinnati Conservatory Activities

CINCINNATI, OHIO.—Of importance at the Cincinnati Conservatory of Music was the first of a series of five chamber music concerts, given in Conservatory Concert Hall, November 18, by Marguerite Melville Liszniewska, pianist; Jean ten Have, violin; Stefan Sopkin, violin; Vladimir Bakaleinikoff, viola, and Karl Kirksmith, cello, with Ruth Townsend Petrovic, mezzo soprano, assisting. The program was devoted entirely to Brahms and opened with the quartet A major, op. 26, for piano, violin, viola and cello, which was followed by five Brahms songs, sung by Mme. Petrovic with Karl Liszniewski at the piano. Brahms' quintette F minor, op. 34, for piano, two violins, viola and cello brought the program to a close.

The premiere concert of the season was given by the Cincinnati Conservatory Symphony Orchestra November 15 in Concert Hall. Vladimir Bakaleinikoff, conductor of this group of talented musicians, chose a program that revealed the musicianship of these youthful musicians. Mr. Bakaleinikoff presented the Beethoven symphony No. 5, C minor, to open the program. Three soloists appeared at this concert: Martha Straus, pianist, and pupil of Karin Dayas; Franklin Bens, tenor, and pupil of John A. Hoffmann, and Sigmund Efron, violinist, and pupil of Robert Perutz. Miss Straus played the allegro affectuoso movement of Schumann's piano concerto in A minor. This was followed by the aria, *Il Mio Tesoro* (Don Giovanni), of Mozart, sung by Mr. Bens. The fourth selection was the violin concerto No. 4, D minor, of Vieuxtemps which was played by Mr. Efron, performing the andante, moderato and the adagio religioso movements. The program finished with the Mozart overture to Don Giovanni.

Louis Saverne, pianist, and Mary Ann Kaufmann Brown, soprano, were presented November 23 in Concert Hall. Their program included compositions of Schubert, Beethoven, Korngold, Strauss, Chopin, Ravel, Hue, Dupont, Rachmaninoff, Medtner, Dohnanyi and Herbert Hughes.

On November 30, Stefan Sopkin, violinist, will give a recital in Conservatory Concert Hall. Miriam Otto of the accompanying department, will be at the piano. Dan Beddoe, Welsh tenor, of the Cincinnati Conservatory of Music artist faculty, will be guest artist at Chattanooga when the oratorio, *Elijah*, is presented there December 4. Mr. Beddoe is to give a recital at the Kentucky College for Women at Danville, Ky., December 10 and on December 29 will be guest soloist with the New York Oratorio Society in the Messiah. It will be the 300th time that Mr. Beddoe has sung the tenor role in this oratorio.

Jean ten Have, French violinist, of the Cincinnati Conservatory of Music artist faculty, was heard in recital at Wheeling (W. Va.), November 20, at the Woman's Club.

Westminster Choir Fall Tour

The fall tour of the Westminster Choir has just been completed. It opened on November 2 at Carbondale, Pa., and closed on the 19th at Schenectady, N. Y. During this time seventeen concerts were given under the direction of John Finley Williamson. The tour also included appearances in Washington, Baltimore, Atlantic City, New York, Port Washington, L. I., Montclair, N. J., New Brunswick, N. J., Hartford, Conn., Amherst College, Providence, R. I., Holyoke, Mass., Worcester, Mass., Southampton, Mass., Saratoga Springs and Albany, N. Y. The Washington concert on November 4 was given in Constitution Hall in connection with the Washington Federation of Churches. At New Brunswick, N. J., on November 11 the concert was under the auspices of the New Brunswick Theological Seminary and the Woman's College. At Amherst the concert was given in connection with the college music department; at Providence there were two concerts, a matinee for school children and an evening concert for adults.

Gange Opens Juilliard Artists Recital Series

Fraser Gange, baritone, opened the course of artists' recitals in the new concert hall of the Juilliard School of Music, New York, on Wednesday afternoon, November 25. Others appearing in this series are: Felix Salmond, December 16; Harold Bauer, January 6; Louis Persinger, January 27; Beryl Rubinstein, February 17; Nina

TRAIN TRAVEL TOO SLOW FOR THIS ARTIST



FRANCIS MOORE (RIGHT), pianist, accompanist and teacher, with a fellow passenger at the air port in Paris. Mr. Moore is an enthusiastic exponent of airplane travel.

Koshetz, March 9; Rosina and Josef Lhevinne (two piano recital), March 30; and Paul Kochanski, April 20. Tickets for these recitals are sold by subscription only.

Prince Alexis Obolensky Arranges Program for Grand Duchess Marie

Prince Alexis Obolensky arranged the program for the reception and musicale given November 16 by the Grand Duchess Marie of Russia in the Jade Room of the Waldorf-Astoria, New York. Prince Obolensky presented all-Russian music, orchestral items, choral numbers and vocal solos. There were excerpts from Russian operas, choral music from both sacred and secular literature, and folk songs were sung by the chorus and by Prince Obolensky, who is a basso-cantante. It is understood that Prince Obolensky and his associates plan a series of private and public concerts, and are also to be heard over the radio. Their programs are significant, for both musicianship and the authenticity of the national idiom.

The guest list of the Grand Duchess included Mrs. Vincent Astor, Mrs. H. H. Flagler, Mr. and Mrs. Clarence H. Mackay, Mrs. Reginald de Koven, Mr. and Mrs. Conde Nast, Mme. Marius de Brabant, Mrs. Winthrop Aldrich, Mr. and Mrs. Elbridge Gerry Chadwick, Mrs. Daniel Guggenheim, Adolph Lewisohn, Mrs. Malcolm Whitman, Mrs. George Dearborn, Mrs. Charles E. Mitchell, Mrs. Charles Guggenheim, Mrs. William Randolph Hearst, Mrs. John McCormack, Mrs. Herbert Shipman, Mrs. William Woodward, Albert Morris Bagby, Mr. and Mrs. John S. Rogers, Mr. and Mrs. Henry J. Whigham, Mrs. Adolf Ladenburg, Mr. and Mrs. G. Drexel Steel, Mr. and Mrs. Otto H. Kahn, Mrs. Christian Holmes, Mrs. W. Astor Chanler, Mrs. Edward F. Hutton, Mrs. Frank Gray Griswold, Mrs. Chauncey McKeever, Mrs. Graham Fair Vanderbilt, General Cornelius Vanderbilt and Mrs. Vanderbilt, Mabel Choate, Mr. and Mrs. Whitney Warren, Mrs. William Delano, Elizabeth Marbury, Lady Duveen and William Matthews Sullivan. Also Mrs. Carl A. de Gersdorff, James Speyer, Mrs. Walter Rosen, Mrs. Sailing Baruch, Mrs. Nellie Sands, Mr. and Mrs. Frederic A. Willis, Mr. and Mrs. H. B. Clark, Julianna Cutting, Mr. and Mrs. Mansfield Ferry, Mr. and Mrs. John A. Gade, Mrs. William Bayard Cutting, Mrs. Francis Key Pendleton, Mrs. M. H. Aylesworth, Mrs. Walter B. James, Mr. and Mrs. Bartlett Arkell, Mr. and Mrs. Serge Rachmaninoff, Mr. and Mrs. Russell Davenport, Mr. and Mrs. Paul

Manship, Mr. and Mrs. Ernest Schelling and John W. Garrett.

Hazel Heffner Sings With Allentown Symphony

Hazel Heffner, contralto, was soloist with the Allentown, Pa., Symphony Orchestra at the opening concert of its season. The Allentown Morning Call said of her singing: "Miss Heffner's contributions to the program were beautifully presented in a rich, mellow tone that was really charming." The Chronicle: "A voice of high range and a beautiful adjustment of tonal values." Miss Heffner is an artist-pupil of Mabel M. Parker of Philadelphia.

Giannini Coming in January

Dusolina Giannini, following recovery from an operation for appendicitis in Europe late this summer, recently resumed her tour has just been completed. It opened on November 19 in Karlsruhe, Germany. Her European tour will be extended to January 7, when she sails for the United States. Her first American appearance will be as guest artist with the National Orchestral Association, January 19.

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by

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Op. 15

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- 2.—The White Rose
- 3.—Wind

(Text by John Galsworthy)

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Omaha Celebrates Opening of Joslyn Art Memorial

Formal Dedication of New Structure Will Occur December 1
—Concert by Omaha Symphony to Be Opening Event

By JEAN DUFFIELD

OMAHA, NEB.—December 1 will witness the opening of the Joslyn Memorial, a stately temple of art erected by Sarah Joslyn to the memory of her late husband, George A. Joslyn, and devoted entirely to the advancement of artistic interests in the state and community. An opening week of artistic celebrations will commemorate the occasion, chief among which will be a concert by the

Symphony Orchestra under the direction of Joseph Littau is as follows:

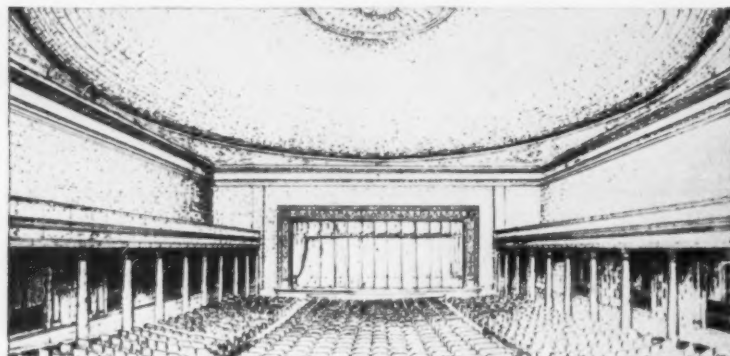
Fugue in C minor, Bach (world premiere performance); Bacchanale from Tannhäuser, Wagner; Concerto in E minor for piano and orchestra, Chopin; Symphony in D minor, Franck; and March from Le Coq d'Or, Rimsky-Korsakoff.

The soloist of the occasion will be Frances

its four corners will luxuriate rare plants from the tropics. Its lighting will be entirely from above, as will that of the surrounding galleries. These are ten in number and may all be approached from the central court. Thirty-eight different kinds of marble have been used in the decoration of halls and galleries.

The auditorium has been carefully constructed both for beauty and use. The seating capacity is about 1,500 and from each seat an unobstructed view of the stage may be obtained. The stage is not large, but adequate for the seating of a symphony orchestra or for the staging of such dramatic performances as are contemplated. There is a small lecture hall seating about 315.

Title to the building will, on its completion, pass into the possession of the Society of Liberal Arts, a body which was incorpo-



The auditorium



The lobby

ARCHITECTS' DRAWINGS OF THE JOSLYN MEMORIAL BUILDING, OMAHA, NEB.

Omaha Symphony orchestra. This event will formally inaugurate the activities of the building. The Tuesday Musical Club will follow shortly afterward with a recital presenting Joseph Szigeti, violinist. Art museums in Chicago, St. Louis, Denver and other cities near and far will lend works of art. An exhibition of paintings, tapestries and fabrics by old masters will come from New York. The Christianity Collection, consisting of paintings, and other art objects valued at more than \$70,000 will be permanently housed in the memorial. One gallery will be devoted to the work of Nebraska and Iowa artists, for which the jury is now making selections.

The program to be played by the Omaha

Nash, a native of this city who has appeared in many of the world's music centers.

The dimensions of the Joslyn Memorial are 160 by 333 feet, the walls of the main portion rising forty-six feet above grade. The exterior construction is of warm toned Georgia marble and all entrances are of bronze. A wide and imposing flight of steps leads into a spacious entrance room through which one passes into a large central lobby remarkable for the beauty of its design and decoration. It is treated entirely in fine marbles chosen not only for their inherent richness and charm of color, but also for the harmony of blending tone achieved in their combination. A fountain will play in the center of this room, and in

rated for the express purpose of controlling the building and its activities. Professor Paul H. Grumman, formerly director of the University of Nebraska School of Fine Arts, has been called to the position of head of the new organization, and has been exercising the duties of his office since July.

Externally the building is one to attract the eye by its graceful proportions rather than by lofty and imposing grandeur. The architects, John and Alan McDonald, of this city, are to be congratulated.

Charles Heinroth for C. C. N. Y.

President Frederick B. Robinson of the College of the City of New York announces

the appointment of Charles Heinroth to the position of professor and head of the Department of Music and also organizer of the City College, to take effect February 1, 1932, when Professor Samuel A. Baldwin retires.

Dr. Heinroth is organist and director of music of the Carnegie Institute, Pittsburgh. He is a native of New York whose musical education in America and abroad was acquired under the guidance of such masters as John White, Max Spicker, Arthur Friedheim, Otto Hieber and Joseph von Rheinberger. For some years Professor Heinroth was organist and choirmaster at St. Paul's Church, Brooklyn, and for eleven years he held the position of organist and choirmaster at the Church of the Ascension, New York, at the same time serving as organist and director of music at Temple Bethel. He also taught harmony and counterpoint at the National Conservatory of Music.

Dr. Heinroth was called to Pittsburgh in 1907 and had the distinction of being the first American appointed to this prominent post. He will continue to develop the concerts inaugurated at the College of the City of New York by Professor Baldwin. Dr. Heinroth will personally conduct at the College the course in the history and appreciation of music. For this task he was well fitted by his years of experience at the Carnegie Institute of Technology, where he served as lecturer on musical esthetics. He will also direct the development of the more technical courses in musical theory, including harmony, counterpoint and composition.

Berlin Acclaims French Orchestra

(By special cable to the Musical Courier)

BERLIN, November 20.—The Orchestre Symphonique de Paris, with Pierre Monteux conducting, was heard here last evening at Philharmonic Hall, the concert marking the first time a French orchestra has appeared in the German capital since before the war. A distinguished capacity audience greeted the visitors and rewarded them not only with generous applause but also with cheers. Monteux' musical art and baton mastery made a deep impression.

The program, all French, consisted of Fantasic Symphony, Berlioz; Symphonic Variations for piano and orchestra, Franck; La Mer, Debussy; Spanish Rhapsody, Ravel. François Lang, French pianist, played the solo part in the French work. Monteux was the guest today of the Foreign Office. The Orchestre Symphonique is to make appearances also in several other German cities before returning to Paris.

Philadelphia Opera Company Performs Wozzeck in New York

(Continued from page 5)

drink and dancing; when suspicion fastens on him as the murderer, Wozzeck commits suicide. His son, too young to understand why the older children of the neighborhood whisper fearfully and point their fingers at him, unconcernedly rides his rocking-horse with a merry "hopp-hopp," "hopp-hopp."

It is a sordid but powerful story and some of its applications are nearer our own time than is pleasant to contemplate. Ignorance, brutal authority, and poverty still make oppressed victims of many who with inherent good qualities might live happily if given a chance under right conditions.

BERG'S MUSIC

The Wozzeck music (excerpts from which had been played in New York on several occasions during recent seasons by the Philharmonic Orchestra under Kleiber) is not like that of his teacher, Schönberg, for it deliberately follows certain well defined conservative constructions inasmuch as there are in Wozzeck (so the composer insists) a Passacaglia, Rondo, Fugue, Invention, and other ancient formalistic boundaries. There shall be no quarrel with Berg's contention. Doubtless the old appellations could be used for parts of the score and in reading it some

musicians might be able to identify those divisions but to the listener they are of no value or suggestiveness for they are lost in the general sweep, movement, and terrible eloquence of the orchestral music as a whole.

It is a tonal music primarily. It does not make for "beauty" in the primitive sense of the term and that seems logical in connection with the absence of beauty in the Wozzeck story. Aside from the appealing lullaby which Marie sings over her child, a march, a dance scene, and some mystical and lyrical measures descriptive of Wozzeck's dreams and Nature's disclosures, there is nothing in Berg's score that could be termed melody. It abounds in ruthless dissonance, ugly truth, highly colored descriptiveness. It pushes onward with the action of the libretto, stopping for no extended explanation or comment. It heightens, intensifies, strengthens the drama. Whether one's ear is beguiled or not seems of no importance when once the austere, rigorous music of Berg gets the listener in its grip and the stern, hard tonal obligato convinces him that it is the only proper expressional method for the pitiless tale unfolded by Büchner.

Of details worthy to be pointed out, there are many, but mere descriptions cannot

bring home to the reader the full effect of what Berg offers to the actual listener in orchestral characterization and instrumental mastery. The score must be heard in order to understand its irresistible fascination. Wozzeck remains the highest achievement so far in modernistic opera.

If you are interested in the analytical dissection of the Berg methods used in his twenty-five scenes and three acts, read Dr. Willi Reich's A Guide to Wozzeck, published recently in Modern Music, the magazine organ of the League of Composers.

PERFORMANCE REMARKABLE

The Philadelphians gave the opera (music drama is a better name for it) a remarkably effective and compelling performance.

Stokowski was at one with the music in heart and soul. He believes in it, perhaps loves it. He brought out all the power and meaning of the score in their full earnestness and graphic potency. The orchestra played magnificently.

Ivan Ivantsoff, who created the role in Berlin, did a veristic piece of work in portraying the mental waverings and agonies of the harassed Wozzeck. The makeup was appropriately slovenly, the bearing and demeanor realistically dazed and hysterical. The singing revealed an agreeable, well employed voice.

Anne Roselle scored a personal triumph as Marie. Her tones have the carrying power and her delivery is resourceful enough to answer all the vocal demands of the part. As in Philadelphia, Mme. Roselle

made the Lullaby a heart searching piece of singing. In action she brought out all the tawdriness, cheap vanity and vulgarity of Marie. The audience singled out Mme. Roselle for especial tributes of applause.

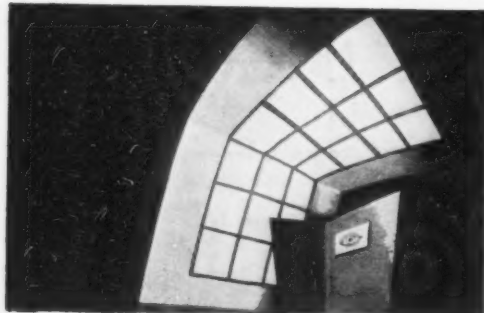
Of the rest of the roles the Captain was done capably, and the Drum-Major, interpreted by Nelson Eddy, had appropriate pomposity and was sung with unusual spirit and musical understanding.

Jones' atmospheric scenery made the pictorial elements convincing and yet employed economical means. Mr. von Wymetal demonstrated his unusual ability for stage direction.

All in all this was a red letter event in New York operatic annals and congratulations and thanks go to the Philadelphia Company (Mrs. William Hammer, artistic director) for its noteworthy achievement and before all things for its courage and spirit in pioneering for such a worthy cause.

It is difficult to say whether the audience liked Wozzeck but there can be no doubt that they endorsed the performance.

A special train brought Mayor and Mrs. Harry A. Mackay and a large party from Philadelphia to hear Wozzeck, and some of boxholders were Mayor Walker of New York (who previously left for California however), Dr. and Mrs. Joseph Leidy, Mr. and Mrs. Otto H. Kahn, Mrs. Christian R. Holmes, Mrs. W. Murray Crane, Mr. and Mrs. Lloyd Garrison, Mr. and Mrs. William May Wright, Mr. and Mrs. Josef Hofmann, Mrs. Edward W. Bok, the Grand Duchess Marie of Russia and Dr. John Erskine.

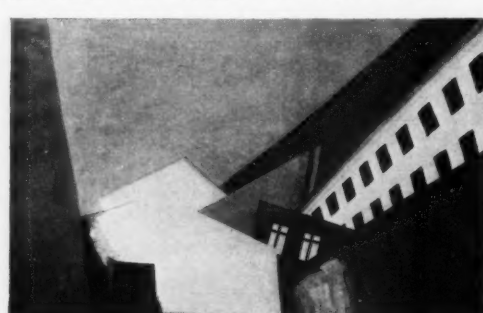


Doctor's Office



Exterior Scene

ROBERT EDMUND JONES' SETTINGS FOR
WOZZECK



Street Scene

ITHACA COLLEGE INAUGURATES FORTIETH ANNIVERSARY PROGRAM Fraternity Musicale and Dramatic Presentation Opening Events—Year's Schedule Includes Five-Day Celebration in June

The Fortieth Anniversary program of Ithaca College, Ithaca, N. Y., which consists of a series of events throughout the year, had two inaugural presentations. November 16, Epsilon Chapter of Sigma Alpha Iota gave a formal musicale, followed by a reception by the fraternity to the trustees of the college, directors of depart-

audience of Cornell and Ithaca College students, and theater-goers from Ithaca and the nearby towns and cities. Two performances of Beau Brummell were given.

Next in the series are a musicale by Mu Phi Epsilon and, December 16, the Gilbert and Sullivan opera, The Gondoliers, directed by Joseph Lautner.

Joseph Lautner, tenor; William Coad, violinist; Oscar Ziegler, pianist. Fraternity musicales will be given by Phi Mu Alpha; Kappa Gamma Psi; and Mu Phi Epsilon.

The five-day celebration, June 2 to 6, includes the Anniversary Pageant, depicting the development of education in Ithaca. Sydney Landon of the department of expression and dramatic art has composed the episodes, which will be presented by groups from each department.

On June 2, Founder's Day, the first presentation of the pageant takes place. June 3, Alumni Day, brings a concert by artist graduates of the college. On June 4, Community Day, various civic groups of the community will be featured. Sunday, June 5, is Church Day, and will be devoted

founder was joined by George C. Williams, the present head of the college, who established the Williams School of Expression and Dramatic Art. These two gradually associated with them other educators, and various schools and departments were added. The institution then became known as the Ithaca Conservatory and Affiliated Schools. Further development resulted in the conferring by the New York State Board of Regents of the privilege of granting a Bachelor of Science degree, with a major in music, drama or physical education. The name was then changed to Ithaca College.

The present faculty is headed by George C. Williams as president, with Albert Edmund Brown, director of music education; Adrian M. Newens, director of the Con-



STUDENTS OF DRAMATIC DEPARTMENT OF ITHACA COLLEGE IN BEAU BRUMMELL, One of the Opening Events of the Fortieth Anniversary Program. Edwin Whittaker was in the title role.

ments and members of the student council. Two nights later the dramatic department, under the direction of Walter Roberts, presented the Clyde Fitch classic, Beau Brummell, with a cast of sixty, at the Strand Theater of Ithaca. Mr. Roberts was assisted by Ray Brown, a senior in the college. The production was richly staged, and a feature of the evening was the entire act music by the Ithaca College Theater Orchestra, Jay W. Fay, director. Both Mr. Roberts and Mr. Fay have recently joined the college faculty, and their initial offerings were received with acclaim by the capacity

The events scheduled through the present year, arranged by Albert Edmund Brown, chairman of the anniversary program, are manifold. Oratorios and choruses comprise performances of The Beatitudes; The Messiah; the St. Matthew Passion; and The Blessed Damozel. Operas, plays and pageants: The Gondoliers, The Pirates of Penzance, The Romancers, and the Anniversary Pageant. Festivals include the Talbott Festival and the Shakespearean Festival. There will also be orchestra and band concerts, and chamber music by the Faculty String Quartet. Faculty recitalists are

to sacred concerts. June 6 is the banquet.

Next on the year's program comes the annual Talbott Festival given by the Westminster Choir School; and in July, the first dramatic festival, which is to be conducted along lines similar to its prototypes in Europe, is to be held in Ithaca. This year the festival will be devoted to Shakespeare, and guest stars will be presented in Midsummer Night's Dream; Twelfth Night; King Lear, and A Winter's Tale.

Ithaca College was founded as Ithaca Conservatory of Music in 1892 by the late W. Grant Egbert. Two years later the

servatory of Music and School of Expression; John Finley Williamson, director of the Westminster Choir School; Jay W. Fay, director of band and orchestra; Oscar Ziegler, piano; Bert Rogers Lyon and Joseph Lautner, voice; David Hugh Jones, organ and Lynn Bogart and William Coad, violin. Laurence Hill is director of physical education, and Dr. Frederick Martin of the School for Speech Correction. B. L. Johnson has been secretary and treasurer for a number of years. Among those associated with the faculty in the past were Otakar Sevcik and Cesar Thomson.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y. Mary Alice Brownlow and Sonia Feinbloom, two representative young pianists of this city, gave a two piano recital at the Fowler auditorium under the auspices of the Harmony Club. These enterprising young musicians have appeared in recent New York programs, including an audition with the National Broadcasting Company. Their programs included the Mozart sonata in D; Silhouette Suite (Arensky); Brahms waltzes; Gumsuckers march (Grainger); Cabaletta (Lack).

Members of the Harmony Club of Binghamton, a music study club with limited membership, are devoting their attention this season to the study of French music, from the seventeenth century to the present time. Two instructive and enjoyable meetings have been held. The first, at the home of the president, Mrs. Charles Rosenthal, considered seventeenth and eighteenth century music, through representative musicians of that period—Rameau, Couperin, Lully, Grétry, Mehul, and Auber. Lillian Benedict was in charge of the program. At the second meeting Mrs. George H. Smith acted in the double capacity of hostess and leader; the subject, early operatic, nineteenth century music. Selections from Halévy, Berlioz, Gounod and Thomas provided the afternoon entertainment.

Rudolph Ganz and his National Chamber Orchestra inaugurated the Civic Music series in a most gratifying manner. A happily selected program, read with the characteristic fine taste of Rudolph Ganz, and the high order of his piano playing, moved the big audience to extended applause for the pianist-conductor, both during and at the conclusion of the program. The program included overture to the Yellow Princess (Saint-Saëns); Haydn symphony (La Reine); Idyll (Borowski); the Spook-House (La Violette); concerto in E flat, for piano, two oboes, two horns (Mozart) with Mr. Ganz at the piano; Siegfried Idyll (Wagner); the Dolls' Serenade, the Little Shepherd, Golliwog's Cakewalk (Debussy); and Divertissement (Albéniz).

The Quartet trio, Virginia, Marguerite, and Alice Quarles, sisters, from Denver, Colo., provided pleasing musical entertainment for Monday Afternoon Club members. They were heard in ensemble and solo numbers by Arensky, Fauré, Popper, Debussy, Gluck-Kreisler, Glazounoff. Other musicians who have appeared on the Monday Afternoon Club musical programs are Mrs. George T. Link, soprano; Mrs. G. Meade Wilsey, soprano, and Bernard Haintchak, boy violinist. The programs are under the direction of Mrs. Avery Matheson.

At the opening meeting of the Tuscarora chapter, Daughters of the American Revolution, Clifford St. Clair, bass, sang two numbers and an encore.

Recent outstanding piano recitals were given by pupils of Irene Smith and also by pupils of Margaret Jakway.

Ruth Bixby, pianist, a recent graduate of Oberlin Conservatory of Music, is conducting a class in music appreciation for a group of young women. Miss Bixby is assisted by local talent in illustrating her talks. The course consists of ten lectures.

Under the direction of Job Leon Congdon, tenor, and the Sara Jane Johnson Memorial church choir were heard in concert, Mrs. Fred Pooler, soprano; Greta Linkletter, contralto; Herbert Haight, bass, assisted.

Jess Weston, teacher of voice, has reopened his studios, following his return from Milan, Italy, where he has been studying with Mario Malatesta.

Kalurah Chanters, under the auspices of the Acacia Club, gave a sacred concert in the Masonic Temple, directed by J. Emery Kelley. Soloists on this occasion were Dr. F. Ellis Bond, baritone; Frank L. Phillips, baritone; Dr. Edward Gillespie, tenor; Harold Speary, tenor and Job Leon Congdon, tenor.

Sponsored by the Binghamton chapter of the American Guild of Organists, Elizabeth Britton, dean, an interesting and well presented program was given, at the High Street M. E. Church, under the direction of Rachel Merrilees, organist of the church. Members of the Guild, assisted by Mrs. C. Fred Chadwick, contralto, furnished the music.

BIRMINGHAM, ALA. The Birmingham Music Club opened its series for this season with a concert by the Don Cossack Chorus before a capacity house in Phillips auditorium. The audience was a brilliant one. The performance of the Don Cossacks was declared one of the finest musical experiences of this city.

Estelle Allen Striplin, soprano, and Irene McWilliams Phillips, pianist and accompanist, were presented in concert at the Woman's College in Montgomery and at the Alabama State College, Montevallo, before large and appreciative audiences. They also gave a program for the morning meeting of the Birmingham Music Club in the Tudor Room of the Southern Club.

The Birmingham Music Teachers Association held their November meeting in the Southern Club, with Estelle Allen Striplin presiding. Guy C. Allen, president of the Birmingham College of Music, spoke on the Musical Revolutions of Berlioz, Wagner, Liszt. Others on the program were Mrs. T. L. Carter; T. G. Hoover; Leta Hendricks Johnson, and Mrs. W. T. Ward.

Rosa Munger Earle, pianist, was presented in concert at the Little Theater by Edna Gockel Gussen. Mrs. Earle is an artist-pupil of Mrs. Gussen. Her program was chosen from the works of Bach, Beethoven, Chopin, and Debussy.

Corrie Handley Rice provided a musical program for the weekly tea at Birmingham's Municipal Airport. Those participating were Alice Johnson, violinist; Lucile Roberts Brooks, soprano, and Corrie Handley Rice, accompanist.

The Junior Music Club met at the Birmingham College of Music for an interesting program of piano music. Guy Allen, president of the College, gave a lecture on the sonata form. Selections were played by Annie Lois Green, Edna Ruth Canterbury, and Elizabeth Ozley.

A master class in voice is being conducted at the Birmingham Conservatory of Music by Alexander Savine, guest instructor in that institution for this season. The class is drawing members from Anniston and surrounding cities, as well as Birmingham.

The Birmingham College of Music presented Mildred Shaffer, pupil of Guy Allen, in piano recital. The program included numbers by Bach, Schumann, Chopin, Brahms-Schuetz, Stojowski, MacDowell, and Chaminade.

DETROIT, MICH. Fritz Kreisler opened the Philharmonic Concerts series at the Masonic Temple. In spite of a rainy night a capacity audience, with the platform well filled, greeted the artist. Late-comers caused considerable delay between movements of the opening number, Sonata D major (Handel). The Sarabande and Gigue for violin alone (Bach), was followed by Concerto G major (Mozart), and the usual colorful transcriptions by Kreisler. Tango (Albeniz-Kreisler) was repeated, and Song of India, concluded the many encores. Applause followed each number.

Carl Lamson furnished the artistic accompaniments.

GALLI-CURCI GIVES RECITAL

Amelita Galli-Curci gave a pleasing recital at Orchestra Hall. The amiable personality of the singer radiated throughout the evening. The first part of the program consisted of songs of the sixteenth and seventeenth centuries, followed by Spanish and French numbers. Ramon Williams, flutist, accompanied in Lo, Here the Gentle Lark, (Bishop), and the Shadow Song from Dinorah (Meyerbeer). Mme. Galli-Curci played her own accompaniments for a few encores, and her singing of Love's Old Sweet Song and Home Sweet Home endeared her to the audience.

Garden Thoughts, by Homer Samuels, accompanist and husband of Mme. Galli-Curci, was well received.

DETROIT CONSERVATORY FACULTY CONCERT

Faculty members of the Detroit Conservatory of Music gave a concert at Conservatory Hall. Dr. Bentel preceded the musical program with an interesting talk on the sonata form. He then played with Earl Morse, violinist, Franck's sonata in A major. Both artists met the demands of this great work with understanding and artistic insight.

Harriet Sperry sang three songs by Richard Strauss with feeling and made a distinct impression on her hearers. Henry Lichtwardt, played the second concerto, (Saint-Saëns) brilliantly. A string quartet and second piano formed a fair background for orchestral accompaniment. An appreciative audience filled the hall.

Helen Couchman, pupil of Mrs. Charles H. Clements of the Detroit Conservatory has been awarded a fellowship at the Juilliard School of Music, New York.

DETROIT SYMPHONY CHOIR

The Detroit Symphony Choir, under the direction of Victor Kolar, made its first appearance of the season with a performance of Rossini's Stabat Mater and the finale of Wagner's Meistersinger. The soloists were Helen Stanley, soprano; Amy Ellerman, contralto; Walter Greene, bass, and Charles Hackett, tenor.

COMING EVENTS

The Orpheus Club will give two concerts for associate members, December 15 and April 5 (1932), in Orchestra Hall. This is the thirty-first season of the organization.

The Colony Club announces a series of four concerts by the American Little Symphony, Valbert Coffey, conductor, beginning December 14, at the Colony Club Ballroom. The Little Symphony is composed of twenty American artists of American training. At each of these concerts the work of a differ-



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ent Detroit composer will be a feature of the evening. K. M. H.

HALIFAX, N. S. The outstanding musical event of the early season, was the Revue presented in the Grand Ballroom of the Nova Scotian Hotel on November 17 and following evenings by Frances Foster, under the auspices of the Kiwanis Club of Halifax.

A feature of the program was the splendid singing of the choruses, both male and mixed voices, among whose ranks were numbered many of the leading vocalists of the city.

All Roads Lead to Love, a recently published song of Katherine Doyle, organist and teacher, was enthusiastically received.

F. F.

NEW LONDON, CONN. Victoria and Mary Regalbutto, gave a combined piano and violin pupils' recital in the form of a Mother Goose play, before a large audience at Bulkeley Auditorium, November 4. The program presented the following young pianists and violinists: Elena Mariani, Bernice Salomon, Ruth Slater, Marion Slater, Joseph De Gange, Louise Peropat, John Peropat, Lola Quintiliani, Phyllis Glassman, Louise Elion, Geraldine Schwartz, Mary Popkin, Gioana Rigopoulos, Nathalie Feldman and Selma Selleck. Both violin and piano compositions by Regalbutto were on the program, receiving hearty applause.

The concert was repeated November 12, in Groton, Conn., in Robert Fitch High School.

PITTSBURGH, PA. Large audiences brimming with enthusiasm have been attending the early season major concerts of the various courses, proving the value of music as an inspiring force as well as an ideal medium of pleasure.

Editha Fleischer, inaugurating artist of the Y. M. and W. H. A. list of recitals, won approbation in the singing of a mixed program.

The Pittsburgh String Symphonic Ensemble, led by Oscar E. Del Bianco, gave two concerts of a scheduled series of ten. This group of Pittsburgh musicians, organized last year, is doing a musical service to the community in performing works for this combination of instruments. Included in the list of numbers were two arrangements of the conductor, Beethoven's Sonata Pathétique and the Elegy from the D minor trio (Arensky), both of which are effectively scored.

John Charles Thomas, as initial recitalist of the Art Society Course, gave an excellent program that aroused spontaneous applause. His is a voice that carries unusual appeal. Lester Hodges accompanied with rare skill, and contributed solos.

Harvey Efmov, character singer presented several groups of Jewish airs given in a manner that evoked acclaim. Bertha Gerson was at the piano. The Pittsburgh Art Trio assisted, playing several numbers of the *dolce far niente* genre.

The Boston Symphony Orchestra, directed by Serge Koussevitzky, scored a signal triumph in their concert, the first on the list of the Pittsburgh Orchestra Association. A more impressive performance is difficult to imagine: Handel's Concerto Grosso and A Hero-Life (Strauss) being outstanding accomplishments. Richard Burgin evinced a superior order of musicianship playing the incidental solos in the Strauss work.

Lily Pons featured the opening of May Beegle's course of events, singing to an audience of more than 4,000, with Giuseppe Bamboschek at the piano. She displayed ingratiating pianissimo and coloratura art that evoked approbation and three encores.

The Pittsburgh Symphony Society gave their first concert of the year with Antonio Modarelli conducting and Elsa Alsen, dramatic soprano, soloist. Miss Alsen won acclaim in the projection of the Liebestod and the Valkyrie call (Wagner). The feature of the orchestral works was the American premiere of Antonio Modarelli's symphonic poem, September, based on a poem of the Bulgarian poet, George Mileff. The orchestral version was world-premiered at Moscow by the Soviet Philharmonic orchestra, conducted by the composer, winning instantaneous success. The Pittsburgh performance was an emphatic success, Modarelli's being tendered an ovation.

Jeanne Brideson, nine year old violinist, was the soloist at one of Dr. Koch's Sunday organ recitals, playing the Mendelssohn concerto and shorter pieces. Ralph Lewando, her teacher, accompanied her.

The Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting, gave a stirring concert that aroused deserved acclaim. The offerings were Roman Carnival overture (Belioz); Brahms' second symphony; a suite by Korngold and the Weingartner arrangement of Weber's Invitation to the Dance.

ROCHESTER, N. Y. Rochester's orchestral season opened brilliantly with a concert under the direction of Fritz Reiner. The string choirs proved especially expert in Mr. Reiner's hands and his direction of Beethoven's eighth symphony was acclaimed by a large audience as a delightful and individual conception. The principal novelty of

the program, Sibelius' Night Ride and Sunrise, won its hearers through the tempestuous progress of string passages in which the orchestra revealed thorough preparation. And in the Bach-Weiner Toccata and Fugue in C major it achieved inspiring intensity.

Dr. Henry Hadley, conductor of the Manhattan Symphony, was guest conductor of the first matinee concert of the Rochester Philharmonic Orchestra. He was represented on the program by his own suite, Streets of Pekin, which was cordially received by the audience. The symphony, Op. 10, of Szostakowicz, heard for the first time in Rochester, appeared as a work of legitimate modernism, containing the marks of a powerful creative feeling for orchestral effect. The work was given a just reading by Dr. Hadley, and the orchestra met its demands. Strauss' Don Juan brought the concert to a rousing close.

The Eastman Theatre concerts opened with a recital by Lily Pons which was a continuance of her successes. An audience which filled the auditorium and the stage gave a series of ovations to the exquisite quality and vocal technique of Miss Pons' singing. Particularly moving was a group of songs by Rachmaninoff and Rimsky-Korsakoff which summoned forth Miss Pons' interpretative power. Paul Kochanski and Robert Goldsand united in a joint recital for the second concert of the series.

Chapters of national musical sororities and fraternities have been formed in the Eastman School of Music in Rochester, and have become influences in the internal life of the school and likewise in the school's contacts with the public. There are at present represented in the Eastman School chapters of Phi Mu Alpha Sinfonia; Mu Phi Epsilon; Delta Omicron and Sigma Alpha Iota. Several of the sororities donate an annual scholarship or partial scholarship to the scholarships of the Eastman School and these funds are raised by various means. Contribution to the social life of the school is made by the chapters in various ways. Fritz Reiner, the distinguished guest conductor, who served this season with the Rochester Philharmonic Orchestra, and Mrs. Reiner were entertained at a tea given by Delta Omicron at Stephen Foster Hall. Lily Pons, who gave a concert in the Eastman Theatre, was entertained by the Sigma Alpha Iota at a tea and a formal musicale during her stay in Rochester.

One of the requirements made upon local chapters by the national sororities is that public recitals by members shall be a part of the chapter activities. Mu Phi Epsilon held the first of these recitals in Kilbourn Hall. The annual fall musicale for women students entering the Eastman School of Music was held in Hopkins Hall, and was conducted by the Sigma Theta Chapter of Sigma Alpha Iota. The program was presented by scholarship winners. A formal musicale was given for the freshmen and new upperclassmen in Stephen Foster Hall by Rho chapter of Delta Omicron.

R. W. S.

SASKATOON, CAN. Last year the Gustin Piano School of Lyell, Sask., instituted a Lynnwood Farnam Memorial, which this season was continued by the Third Avenue United Church of Saskatoon. November 23 a Farnam Memorial Service was given here, with appropriate anthems of Bach, Brahms and solos of Handel. The following artists participated: Mmes. Freda Bradley, Helen Davies Sherry and Morrison, and Messrs. Arthur Bates, E. A. Chester and Reginald Bedford. The dedication of a Memorial Font was in charge of Mr. Bates and the Rev. Chester, Professor Collingwood and Mrs. Morrison unveiling the Memorial Tablet.

TUCSON, ARIZ. The University of Arizona, College of Music, has announced a pretentious series of concerts under Charles Rogers' direction. The series opened with Eirem Zimbalist, violinist, followed by Palmer Christian, organist. Both recitals were most successful and drew capacity houses, as always is the case at the University concerts. The remaining dates of the course are, Yasha Yushny's Blue Bird, on December 8; Mischa Levitzki, pianist, on February 4; Dusolina Giannini, soprano, February 15, and John Charles Thomas on March 18.

Mr. Rogers also has under his direction a series of faculty, ensemble, and student recitals that add much to the advantages of the year. The first of this series began with a recital of Ada Pierce Winn, soprano, member of the faculty. Mrs. Winn's recital was unique in that the program was made up entirely of songs in English. Elenore Altman, pianist, gave the next faculty recital. Among the outstanding events to follow are The Messiah on December 3; The Elijah, March 17, given by the Oratorio Society, and the Spring festival, March 17-18-19. H. J.



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Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

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NEW YORK NOVEMBER 28, 1931 No. 2694

All's well in symphonic New York with Toscanini again at the helm of the Philharmonic Orchestra.

There are no perfect musicians no matter what some of them might think (about themselves) on the subject.

Those persons who think that Richard Strauss is the Viennese waltz king are the same who confuse Grandi with Gandhi.

Great Britain has imposed 50 per cent. tariff duty on importations from America. Will even that measure keep out jazz?

This country spent two billions last year for gasoline. It is safe to say that only a small percentage of it was used for driving to concerts and operas.

Dr. Nicholas Murray Butler, president of Columbia University, declares that "the year 1932 will not be a very good year for sonorous platitudes." Some modernistic composers doubtless will try to disprove Dr. Butler's prediction.

Arkansas fiddlers and square dances are coming back is the news report from the Middle West. The massed cohorts of jazz will not surrender easily, however, and the League of Nations is worried over this fresh war possibility.

It looks as if in the coming world's harmony and international concert, the newest symphonic poem will not be the golden inspiration of the genius, but the jingle of coin, with bankers playing the drums; and the title of it should be "Silver."

In Madrid an anti-Jesuit play entitled AMDG (Ad Majorum Dei Gloriam) caused a riot. All Madrid wants to see AMDG. This is the only kind of ADVG (advertising) with which the MLCR (Musical Courier) cannot CMPT (compete).

Extra! Extra! Another violin lost! New York dailies report that it was forgotten by a fiddler when he rode to his place of employment. However, the instrument was not referred to as a "priceless Stradivarius," so either the story is true or the news editors are becoming sceptical.

Farrar's Future

Under the caption of "Farrar May Retire Soon," the New York Times (November 18) says that the singer's concert last Sunday at Carnegie Hall may be "one of the final occasions for an audience to greet her personally." The article adds the news that Miss Farrar will give radio recitals and is negotiating for appearances in moving pictures and for an engagement to occupy "the chair of operatic instruction in one of our larger music academies."

It would appear therefore that Miss Farrar plans to be busier than ever in her retirement.

The Musical Courier has inquired at some of the larger musical academies in several of the leading cities and received the reply that Miss Farrar is not at present being considered as a sitter in the chair of operatic instruction. It would be interesting to learn which of the academies is to have the association.

Miss Farrar, a gifted, picturesque and popular opera soprano in her day (she will be fifty years old on February 28) specialized in lyrical roles of the Italian and French repertoire. Her voice had limitations, particularly in the higher register. She was, however, a tasteful interpreter and an intelligent operatic actress.

Some critics never liked the way Miss Farrar used her voice technically (she began her public operatic career after limited training and when she was only nineteen years old) and reproached her for frequent undue tone forcing. A singer with a perfectly placed voice and faultless vocal method should be able to continue an operatic career long after the age at which Miss Farrar's connection with opera ceased. She was only thirty-nine at the end of her activities with the Metropolitan.

It is a good idea to have an opera singer occupy an operatic chair at a music school but it would seem that there are artists more ideally suited for the work than Miss Farrar. For instance, Clarence Whitehill, if he could be secured for such a post.

At any rate, it is to be hoped that Miss Farrar will succeed in making the connections she is seeking, for she still commands a devoted body of followers who join with the rest of the musical world in wishing her well.

Museum Composers

New York was introduced last week to the newly opened Whitney Museum of American Art, established by Gertrude Vanderbilt Whitney.

The New York Times says editorially: "Visiting Europeans have often put the question: 'Where can we see the work of your best artists?' The answer has had hitherto to be: 'You must call on various and sundry dealers.' Such an answer naturally provokes a cynical smile and bolsters a prevailing European conception of our art as something of little consequence; as something not yet important enough to call for any sort of 'official' recognition."

That was exactly the sort of comment from European musicians which led to the publication (by the American section of the International Society for Contemporary Music) of a catalogue of compositions by American composers. Visiting conductors have always wondered how they could become acquainted with the best works of our native output and have discovered, generally to their amazement, that there were practically no performances, or so few that one must assume in the same manner as is expressed in the Times editorial that our music is something of little consequence and not yet important enough to call for official recognition.

As it has always been assumed that American art amounts to little so it has been assumed that American music amounts to little. And this has been especially unjust because relatively very little American music has been heard, so that no one, either here or abroad, could be in a position to form a final competent judgment on the subject. We now need a Whitney Museum of American Music.

Commerce and Culture

In Harper's Magazine (November) James Rorty predicts "The Impending Radio War." There was such a war in Canada, and it ended when the commercial broadcasters, threatened with public ownership of radio facilities, entered into an agreement to permit no advertising other than the mention of the sponsor's name, address and the nature of his business or product. Lee De Forest, radio pioneer, may be commended when he says: "Why should any one want to buy a radio or new tubes for an old set when nine-tenths of what one can hear is the continual drivel of second-rate jazz, sickening crooning by degenerate sax players, interrupted by blatant sales talk, impudent commands to buy or try, ac-

tually imposed over a background of what might alone have been good music?"

One must also agree with the public if it should ask: "Isn't it possible to be amused and entertained in a civilized way without being exploited, having one's 'sales resistance' broken down, and undergoing enforced education? Is there no choice between hearing about yeast and being lectured by professors?"

Call of the Wild Ornstein

Olin Downes in his New York Times report of last week's Beethoven Association concert comments and speculates upon the development of Leo Ornstein, whose suite for cello was played by Mr. Barjansky.

Says Mr. Downes: "Ornstein was one of the advance guard, a particularly bad boy. His friends held their breaths, hung on, and wondered what was coming next. Now a strange thing has happened. The program last night informed us, specifically, that the Six Preludes for cello and piano were composed in 1930. It was well that this information was vouchsafed. Otherwise a too speculative newspaper reviewer would have been caught remarking that these compositions must date from Mr. Ornstein's formative period. For that is the striking fact. They do date, and not from 1930. They date from Debussy or just after Debussy. They could have been written by a young composer susceptible to the current styles of 1910, or thereabouts. They are at least pre-war. What causes the return, which is neither original nor impressive today, to earlier styles of music? Mr. Ornstein in years past was far more advanced, far more titillating or terrifying, according to the individual's viewpoint."

New York owes Leo Ornstein a debt of gratitude for having introduced almost the first modern music that was heard in this country. That was a good many years ago, and if memory serves was at the old Bandbox Theater on East Fifty-seventh Street.

Ornstein gave a series of piano recitals which caused laughter that bordered on hysteria. Among the works played were a number of Ornstein's own compositions, The Wild Men's Dance being the wildest of those to which Mr. Downes alludes in his Times review. Ornstein had, however, before and has since, written pieces in other styles evidently intended for other audiences and so unfortunately have also other modernists. It is this changing style or idiom which has most definitely weakened the appeal exercised by modernistic composers. It has been felt and stated by many critics and a still greater number of music lovers that the composers could certainly not be setting down on paper the natural outpourings of their hearts and minds when those effusions were in so many different idioms at different times.

It has been pointed out that in the case of all classic composers the style has not changed startlingly from the earliest to the latest works. There was, to be sure, in every case an evident growth as years went on and as technic developed, but the early Beethoven and the late Beethoven, the early Bach and the late Bach, the early Wagner and the late Wagner are all closely and intimately related. Obviously the works of each of these composers is the work of one hand, not that of half a dozen different minds and hands with half a dozen different ideals.

The most glaring case of change in idiom is perhaps that of Schönberg whose early work appears utterly opposed in aim and ideals to his famous Op. 11 and to all the works that have followed. It would seem that a great deal more thought than instinct and inspiration enters into the making of such modernistic compositions as those, and it is possible to suppose that in Ornstein's "wild" period he was being voluntarily modern and that his works in other idioms, like these new cello pieces, are in the manner that is the real Ornstein.

Leginska Enlivens Boccaccio

Opera comique is upon us with welcome effect. Boccaccio (Charles L. Wagner, producer) had its English revival in New York last week, and proved anew that Von Suppé's music has lost none of its endearing charm; that young American singers can constitute a highly effective opera comique cast; and that our language is a useful vocal medium when the words are enunciated clearly and intelligently blended with tone.

Another cardinal demonstration of the performance was that competent operatic conductorship is not the exclusive prerogative of the male sex. Ethel Leginska is no novice with the baton, her symphonic experience being wide for a woman and of an order of merit liked by the public and praised by many critics.

At the successful Boccaccio premiere—and an unquestioned success it was—Miss Leginska held her forces with firm command and yet put flexibility and spirit into the delightful score and its atmospheric presentation.

VARIATIONS

By Leonard Lieblich

"Sing High, Sing Low," a new comedy at the Sam H. Harris Theater in New York, deals with grand opera life behind the scenes and in the mysterious precincts of the managerial offices.

Never before have those subjects been handled in the theater with such boldness and hilarity (sometimes the humor approaches biting irony) as the authors, Murdock Pemberton and David Boehm, reveal in "Sing High, Sing Low." Sometimes the facts are almost too photographic.

The play deals with a young and self possessed rural soprano (who could that possibly be?) of amazing inexperience, whose good looks, much admired by Hugo Winthrop Adams, fashionable operatic executive and Maecenas (who could that possibly be?) procure a debut for her at the Cosmopolitan Opera House (which lyric theater could that possibly be?).

Magnolia Jackson Wainwright, the debutant in question is a type not unknown to operatic sophisticates and even the public could make a guess as to whom the authors had in mind. The woods are full of such untalented Magnolias most of whom assail the big city sooner or later with their naive pretensions and local press notices. For the detailed romantic and musical adventures of the Magnolia in "Sing High, Sing Low," you must see that suggestive and unforgettably amusing play.

There is Emilio Amalfi, the truly artistic director and expert impresario, foil to Adams, both of them past masters in spicing the art business with experiments in amorosness. Amalfi is drawn with a sure hand and his fine Italian arguments with Adams are delicious moments.

Then Corbett West and Willie Norworth, publicity handlers and "yes men" at the Cosmopolitan, adroitly pictured types; Antoinette Ronconi, retired old-stager; "Pop," the doorman; Arthur Warren, music critic and news-haunter of the rear of the opera house; and the American composer of opera, Gregory Townsend (who could it possibly be?) a bespectacled and somewhat dazed pawn in Adams' desire to have our opera goers hear America first.

Lively action, terse and witty dialogue, and excellent acting make "Sing High, Sing Low" a stimulative theatrical experience both for those who know and would like to know some of the true innards of grand opera.

Of the actors, the best is deft Giuseppe Sterni (Amalfi) with artistic poise and trained delivery. Ralph Locke (Adams) is given a trifle to boisterousness. Dan Beddoe does the Warren role with restraint and finish. Ben Lackland and Albert Vrees are veristic as the press promoters. Lorna Elliott (Ronconi) scores with an unusually sympathetic characterization. Barbara Willison, the Magnolia, offers youth, good looks, and the right blending of naivete and assurance. William Lynn, as Townsend, is of stoic innocence. One of the big laughs is his "When I was six years old," etc., heard during his off-stage speech at the premiere of his opera. Lynn is made up to resemble—but never mind that.

Even an overdrawing of the character of Adams and some burlesquing where straight comedy would have sufficed, does not mar enjoyment of Sing High, Sing Low. The real "Adams" from whom the authors were evidently drawing their inspiration is infinitely more subtle, refined and cultured than the one shown in the play; and the "Amalfi" who no doubt served as the prototype of his stage picture, concerns himself to a high degree with the artistic direction of grand opera, and not at all with the pastimes of a squire of dames.

I had a merry and musically stimulative evening, too, at Jack and the Beanstalk, the tuneful new operatic satire by John Erskine and Louis Gruenberg. (The work and its performance at the Juilliard School are described elsewhere in the Musical Courier.)

It has been my abiding contention, also held by Mr. Erskine, that American librettists and composers are not whole hearted delineators of tragedy. In Jack and the Beanstalk there is only one death (the comic one of the Giant), the text does not rant but romps and light lyricism takes the place of searing passion. The experiment is successful in spite of some wordy lengths and awkward scene successions.

Gruenberg puts to his credit a fine thing in this score, the most fancy-filled and dextrously done job

of any American who has ever tried his hand at opera.

You should see and hear the articulately loquacious Cow created by Erskine, and his discriminative Giant who when asked to select something for the magical self-playing harp to perform, replies, "Anything but a Sonata."

Gruenberg is a rare bird among composers. When I saw him in the lobby during intermission and congratulated him warmly in all sincerity he blushed and merely said "Thank you." Under similar circumstances I have had other composers orate upon their early musical training and its later developments; why they selected the libretto; how they decided on their system of orchestral tonalizing so as to reflect the locale, atmosphere, and psychology of the text without forgetting the importance of correct vocal syllabic accents, proper orchestral coloring to match vowels and consonants, etc., etc., etc.

It was Wagner who wrote many volumes on his style, method, and purposes, but hardly any modern persons read them. All the explanation that is needed they seem to get by listening to the operas of Wagner.

And lest I forget. Those Juilliard students who constituted the cast, chorus, and orchestra of Jack and the Beanstalk, are a remarkably competent lot and did not at all make the impression of being learners. It must have been a treat to conductor Albert Stoessel to encounter musicians so joyously intent on their task and so imbued with the desire to do it well.

An experience of a different color was the Wozzeck offered at the Metropolitan last Tuesday evening when the Philadelphia Grand Opera Company, under Leopold Stokowski, brought that arresting but gloom pervaded music drama to musical New York.

I wrote at length about Wozzeck when the same Philadelphia forces gave it in that city last season, and I described the work in detail also after I heard it in Berlin several years ago. At this moment I do not feel like spreading myself again on the subject even though it seems to remain one of general discussion among those who have been either gripped or repelled by the uncompromising realism of the story and the stark characterization and purposely unmelodic tendency of the music.

You hate Wozzeck or you are held by it; you cannot remain indifferent to it. The narration and its music move me profoundly from the early scenes where the stupidly docile but deserving Wozzeck is put upon by his superiors in authority, to the unforgettable finale showing Wozzeck's illegitimate little boy heedlessly riding his toy horse while a group of curious children point at him and gossip about the tragedy of the child's dead parents. There is left a tender pity for the child and an impression that nearly all human beings are futile. The hearing of Wozzeck was timely. It is an ideal Depression opera.

Our news pages in this issue tell further facts about Wozzeck and report details of its recent performance.

Nobody requested Toscanini to play The Star Spangled Banner before the commencement of the Thursday evening Philharmonic concert at which the martyr hero of Bologna resumed his seasonal activities in New York.

Lovers of fluid conviviality, even in its present restricted and synthetic form, will welcome the appearance of The Home Bartender's Guide and Song Book (Edward B. Marks Music Company).

The vocal material in this enticing volume is from the well-known collections of Sigmund Spaeth, a recognized authority on the subject of America's antique popular music, and includes such masterpieces as Frankie and Johnnie, The Little Brown Jug, The Son of a Gambolier, Come Home Father, Champagne Charlie, and Hinky-Dinky Parlez-Vous.

There are over two hundred recipes for plain and fancy concoctions of the pre-prohibition era, and many of these may prove as significant for the present and future as for the past. The book is illustrated with a series of ribald drawings by Bob Dean, including a riotous cover in colors, representing a waiter whose attention is divided between a tray of cocktails and the book itself.

Each book is enclosed in a box, which also carries this picture on the cover. The price of the entire

outfit is only one dollar, which seems to indicate that the economic crisis is declining at least for owners of The Home Bartender's Guide and Song Book.

In case you too are a lawbreaker and would like to help end Depression, try these, from The Home Bartender's Guide:

Poor Man's Cocktail
One-half Gin
One-half White Mint
Mix with ice and serve in cocktail glass.

The Hell Raiser
One pony of Gin
One pony of Scotch Whiskey
One-half egg
One pony of Lime Juice
One-half teaspoonful powdered sugar
Ice, shake, and strain into small bar glass.

An interesting and significant proof of the adoption and spread of European music in Japan is furnished by the program reproduced on this page and sent to Alberto Jonás, New York pianist and teacher, by one of his former pupils, Mrs. Florence Huebner-Kajiyama (who appeared as soloist with the Philharmonic Orchestra Society of Tokio). She played the Grieg concerto and was so well liked that a re-engagement followed for another concert of the same organization.

To be noted is the quaint way in which German, English and Japanese are juxtaposed in the program; likewise the discriminativeness shown in the selection of the orchestral numbers. When has the concerto for string instruments of Giovanni Battista Lully, in the arrangement of Felix Weingartner, been given in America?

Japan-Philharmonische Gesellschaft, Tokio
Mittwoch, den 30. September 1931, abends 7 Uhr
Wednesday, September 30th, 1931, 7 p.m.
NIHON SEINENKAN HALL
XCIV. ABONNEMENT-KONZERT
94. SUBSCRIPTION-CONCERT
(Season VI 1931-1932)
DAS NEUE SYMPHONIE-ORCHESTER
LEITUNG: NICOLAI SCHIFERBLATT
SOLISTIN: FLORENCE HUEBNER-KAJIYAMA
VORTRAGS-FOLGE:
GIOVANNI BATTISTA LULLY
(1632-87) 1. CONCERTO für Streichorchester
Bearbeitet von Felix Weingartner (1930)
Op. 10
S. 1
Lully
Ar. I
Ritornelle
Ar. II
S. 2
Lully
Ritornelle
Ballett
Dance
EDVARD GRIEG
(1843-1907) KLAVIER KONZERT A moll Op. 16
Allegro molto moderato
Adagio
—Allegro moderato molto e marcato
PAUSE
MAURICE RAVEL
(1875-) 1. LE TOMBEAU DE COUPERIN
Suite d'Orchestre
Prelude
Toujours
Menuet
Rondeau
FRANZ LISZT
(1811-86) 1. DER TANZ IN DER DORFSCHENKE
(Trans. Mephisto-Walzer)
12m. extra Mod.
NO ADMITTANCE DURING PERFORMANCE.
1154 NAKANOSHU EBANIMACHI TOKIO TEL. TAKANAWA 56 6711.
Blüthner Piano used Tokyo Piano Shop

Geraldine Farrar, who made her Metropolitan Opera House debut exactly twenty-five years ago, speaks of retiring shortly and intimates that the present season may be her last "as a singing actress, prima donna, recitalist or any other of the guises in which the public has known me."

Commenting on Miss Farrar's intention, Lawrence Gilman says in the New York Herald Tribune (November 22) that she may be a secret Platonist, and "one hopes that she is; for then she will know why those who are aware of the teachings of the Platonic philosophers speak sometimes of an *Anima Mundi* which has a memory independent of individual memories, though they constantly enrich us with their memories and their thoughts."

Maybe Mr. Gilman was thinking too of Milton's

The olive grove of Academe
Plato's retirement, where the Attic bird
Trills her thick warbled notes the Summer long."

Or even the same Milton's "And short retirement urges sweet return."

At any rate, Miss Farrar has courage to speak her valedictory and promise to be unlike Shakespeare's Pontic sea,

Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on . . .
Till that a capable and wide revenge
Swallows them up

And let it be said, lest any misunderstand, that Miss Farrar had no "thick warbled notes" at her

latest recital in New York. Some in the top flights were decidedly thin, but her middle register remains mellow and appealing. Her interpretative intelligence, her vocal skill, and her faultless enunciation in German and French still serve as models for most of the younger singers and many mature ones who cannot count those virtues among the artistic alms of age.

This is a great year for the discovery of hitherto unknown compositions by the older classical masters.

The latest buried opuses to be exhumed are five Haydn works found in Vienna by Dr. Karl Geiringer, custodian of the archives belonging to the local Society of the Friends of Music. The salvaged manuscripts consist of two Nocturnes for "lira organizzata" (an obsolete Neapolitan instrument resembling the guitar); an orchestral Divertimento; an aria from an unpublished opera called Cupid's Darts; and an octet for wind instruments.

The compositions are now in the hands of the printer and will be issued shortly—flute and oboe being substituted for the lira in the Nocturnes.

Ordinarily such "hitherto unknowns" when brought to light seldom revealed greatness (Schubert's Unfinished Symphony is a shining exception) but Dr. Geiringer, an unquestioned authority, declares that his find represents worthy examples of Haydn in his elevated composing mood. We shall see.

Dr. Geiringer, who by the way is in charge of the remarkable museum of the Vienna Gesellschaft der Musikfreunde for which the Musical Courier is endeavoring to raise a sustaining fund, also gathered much of the exclusive ancient photographic material which comprised the Pictorial Biographies which this paper published in former seasons.

An error made me say in Variations last week that a famous musical feud was that of Siegmund and Hagen. Read either "Siegfried" for "Siegmund" or "Hunding" for "Hagen." Everybody (including the editor of the Musical Courier) knows that Siegmund died two operas before Hagen comes into the Nibelungen cycle.

Hint for music critics from Ogden Nash's new book, Free Wheeling: "May I give you a one-word comment on the average revue? Phew!"

Aaron Baron, in a Yiddish newspaper, finished off a certain New York concert with two words: "O'i yoi."

And then there was the late Krehbiel's misprint (intentional?) when he spoke of a "pianist."

To say nothing of that Musical Courier rascal who wrote about a male pianist's performance of Chopin's Cradle Song (Berceuse): "It was evident that the player had never been a mother."

My pride as a newspaperman received another severe jolt when Karl K. Kitchen scored an epochal "heat" on my beloved Musical Courier by publishing these two stories in his tales-of-the-town column, New York Sun, November 10:

At the Metropolitan Opera House before the performance the other evening Leonard Lieblich, the editor of the Musical Courier, encountered Otto H. Kahn chatting with Edward Ziegler, the assistant general manager of that high-hat institution which retails the most expensive noise in the world to well-heeled New Yorkers.

"Good evening, Eddie," said Lieblich, shaking Ziegler's outstretched hand, but purposely ignoring the former president of the "Met." "I didn't know you allowed strangers in here," Lieblich added with a laugh.

But before Ziegler could reply Mr. Kahn explained his presence.

"I was standing outside in the cold without an overcoat," he said, "and Mr. Ziegler asked me to come in and get warm."

Mr. Kahn's resignation from the presidency of the opera company and from the board of the Philharmonic have not interfered with his playgoing proclivities. He has attended several performances at the "Met," including the premiere of "Schwanda," as well as several symphony concerts and I noticed that he was one of the first to arrive at the premiere of Norman Bel Geddes's "Hamlet" last Thursday night.

In fact, he's so much in evidence at the show shops on Broadway that I have often wondered what he does between premieres.

When some friends dropped in at Mr. Lieblich's home the other night after the theater he suggested a snack and called up a nearby delicatessen store. To get the order right he jotted it down first on the back of a pair of opera seats he happened to have in his waistcoat pocket. After the sandwiches were delivered—there were two liverwurst sandwiches included in the order—he forgot all about the incident until last night when he presented the tickets at the entrance of the Metropolitan to hear "The Girl of the Golden West."

One of the tickets must have been turned over, for Hughie Brown, at the door, noticed the writing on it.

"You can't get that here tonight—this is not a Wagner night," said Brown, pointing to the liverwurst notation.

One of the New York radio station office heads asked its orchestra conductor—Edwin Franko Gold-

man, if the truth must be told—to use light and cheerful music on his program the day after Christmas, as a contrast to the sober tunes of the sacred holiday. "For instance," said the manager, "something like Titi's Serenade." "But that is a sentimental and dragging piece in slow 12-8 time," the conductor protested. "Well, you could double up on it, couldn't you?" was the helpful suggestion from the manager.

Radio at least does something for neglected composers. On Sunday, November 22, the first movement of the Rubinstein D minor piano concerto was sent over the air in New York by Shura Cherkassky in the afternoon and Ernest Hutcheson in the evening. Last winter also Josef Hofmann gave a radio performance of the same excerpt. The concerto remains a luminous and abidingly lovely example of piano music from the romantic era when composers did not disdain to write melodies and set them in a frankly brilliant frame.

Harold Morris is not unrelated to the former band, for his piano concerto (played by him at the Boston Symphony concert in Carnegie Hall last Saturday) has tunes and gives the player much opportunity to display his skill and the possibilities of the keyboard. There is enough modernism in the Morris concerto to endear it to the supersensitive ears of the moment. The orchestration is skillful and generously colored. The composer played his work with technical dash and tonal charm. America has another musical feather in its cap. E Pluribus Morris!

By the way, Serge Koussevitzky plans to present a course of piano concertos with the B. S. O. next spring, showing the historic development of that form. I heard two such series, both of them comprehensive and splendidly done, by Ferruccio Busoni in Berlin and Ernest Schelling in New York.

Try as they will, the propagandists, bless their disinterested souls, simply cannot make the American music critics rhapsodize about Mahler. After the performance here last week of that composer's Ninth symphony (previously unfamiliar to New York) most of the brothers of the daily quill came out with their customary opinions that Mahler's music is too thin in spots, too thick in others, frequently banal, and always prolix and uninspired. So bilious were some of the reviews that they suggested acute Mahleria.

One reads in the November issue of The Violinist (Chicago): "Arthur Judson has received the degree of Doctor of Music from Denison University where he studied and talked for some ten years." Mr. Judson does not have to do such extended talking now, because even a word from him goes a long way in the musical universe.

In another part of The Violinist there is: "Want ad from a daily paper.—For exchange. Have genuine Hawaiian ukulele to exchange for grand piano. No junk.—Frank Littig."

In the conflict between modernistic and romantic music, war guilt can definitely be fastened upon the former.

That radio announcer's blurb about Stokowski during the recent broadcast of the Philadelphia Orchestra concert was as abhorrent as some of the commercial mush which goes over the air. The fulsome stuff surely was not submitted for advance approval to Stokowski whose art sense and good taste never would have permitted such ridiculous and offensive personal propaganda.

Living in the thirteenth century had not many advantages except that persons did not dispute about the merits of conductors, soloists, and the future of opera.

Business confidence and buying capacity are increasing and soon there should be a brisk demand at the music stores for orchestral scores of Wozzeck.

In his Thanksgiving proclamation, President Hoover carefully refrained from mentioning radio jazz and advertising announcers.

There must be an increase of unemployment, for seven persons called the attention of this desk to the Siegmund-Hagen slip heretofore mentioned.

An engineering expert declares that there is more room in New York now than in 1900. That does not mean at Toscanini appearances, of course.

Gesellschaft der Musikfreunde

Subscriptions received for the fund which the Musical Courier is raising to help the Vienna Gesellschaft der Musikfreunde in their endeavor to secure adequate and safe quarters for their priceless collection of musical manuscripts, letters, and instruments:

Ossip Gabrilowitsch	\$100
Harry Weisbach	10
Dimitri Tiomkin	20
Ernest Hutcheson	100
Mrs. H. H. A. Beach	5
B. F. Gilbert	1
Vera Brodsky	5
L. Menken	1
H. L. Hauser	1
Viva Lieblich	2
Vilonat Studios	100
Mrs. Charles H. Bruckman	2
Madame X	5
Dora	5
G. H. Kind	2
M. C. Goodman	5
C. Hart	1
Student Collection	4
Viennese	1
George Deutsch	2
George Schencker	15
"Subscriber"	5
Corinne Seeley	1
J. Harris	1
Student Collection	9
F. T.	2
Beethoven Lover	10
Carl Schmidt	1
Giuseppe Longo	5
Piano Student	1
Antonio Lora	2
Total	\$424

No individual is authorized to solicit and receive money for the Musical Courier fund in aid of the Vienna Gesellschaft der Musikfreunde. Checks or money orders for that purpose are to be made out to the Musical Courier and sent to this paper.

Re-enter the Amateur

Harold Bauer's successful effort to organize an amateur organization known as the Guild of Musical Amateurs will cause no surprise. Mr. Bauer has long had ideas concerning the importance of the amateur in music and has expressed them in no uncertain terms. That he has now actually brought into being an organization for the furtherance of his aims augers well for the future of amateur music in America.

Bauer's plan is a practical one and will no doubt work out in a manner conducive to the personal benefit and pleasure of those belonging to the Guild. Although it is understood that guests may be invited to the performances of the Guild so that they may take part in something of the nature of public performances, it is believed to be Mr. Bauer's idea and aim that the Guild shall remain strictly amateur and shall not become merely an organization of fashionable persons for the purpose of entertaining themselves with concerts.

There was a time in America when amateurs met together in order to play and sing the compositions of classical and popular composers of their day. John Tasker Howard in his excellent book on American music mentions this and points out that it was the influx of foreign musicians that gradually put an end to such desirable American amateurism.

The fact is that the incoming foreign musicians quite naturally found the performances of the amateur inartistic, and did not hesitate to say so. The result was that the amateurs were laughed out of court and gradually came to take their pleasure in professional music and lost the desire to play and sing simply because they had no special need for the encouragement of those arts as personal accomplishments.

It is sincerely to be hoped that Mr. Bauer's successful effort will cause organizations like his to spring up and flourish all over the United States.

Opera in the Clouds

One of the regular winter sports in New York is to suggest locations for a new Metropolitan Opera House.

We start the open season with the proposal to put that lyrical theater atop the Empire State Building, an airy and quiet spot, and free of interfering traffic. Patrons could come and go comfortably in aeroplanes.

The altitude would enable tenors to sing higher than in any other opera house.

Schwanda Again Casts Its Spell at the Metropolitan

William Tell, Don Giovanni, and Double Bill, Haensel and Gretel and Pagliacci, Prove Popular Attractions—Tristan and Isolde With Excellent Cast—Gigli Heads List of Stars at Sunday Concert

SCHWANDA, NOVEMBER 16

The second performance of Weinberger's merry and melodious opera deepened the impression of the first night: that we have here a genuine operatic success—the spontaneous, live, sincere and unpretentious product of an imaginative and witty craftsman of superior ability, who has the full courage of his unsophisticated tunes and expert inspiration. No such virile and sparkling exploitation of Bohemian folk music has been heard since Smetana, and Schwanda may well take its place in the repertoire as a legitimate descendant of The Bartered Bride.

Despite its lack of modern knowingness in themes, Schwanda will not soon "date," (except for its amusing parody of atonality) and the musicianship of its composer must command the respect of the out-and-out radical, as well as the conservative. His handling of the orchestra is brilliant, his rhythm and colors scintillate and the fantastic absurdity of the Schwanda story saves the work from most of the stupidities of operatic realism. Here is a tonic we need—in its way as essential to the survival of opera as Wozzeck, which plows the deeper furrow of the pioneer.

The performance again was excellent. The only change in the cast was the substitution of Max Lorenz, the new tenor, for Laubenthal in the role of Babinsky. Lorenz took all the vocal hurdles easily and portrayed the amiable tenor villain with charm and intelligence. Schorr again was the philandering Schwanda, and Maria Müller the lovable Dorota, though vocally the part is a little high for her. Bodanzky conducted with zest and the chorus sang with real virtuosity. The ballet in the Underworld might easily be a little more devilish. Models are not wanting in the neighborhood of Broadway.

Altogether, here is an opera from which even the timid and tired business man can get enjoyment and stimulation.

WILLIAM TELL, NOVEMBER 18

Rossini's William Tell, revived last spring at the Metropolitan, has been apparently made a stock-piece in the repertoire there; at any rate, the delightful old opera was presented anew last week to the delight of a vast audience.

Perhaps William Tell is not comparable with that other Rossini masterpiece, Barber of Seville, but nevertheless it remains enduringly fresh and sparkling. Danise in the title role sang with spirit. Editha Fleischer did the Princess Matilde intelligently and smoothly. Faina Petrova was Tell's wife. Tancredo Pasero as Furst, and Aida Doninelli as the "boy" of the

apple-and-arrow episode, acquitted themselves with distinction. Ludikar portraying Gessler, the villain, gave a clearly etched and impressive version, sung in true Rossinian style.

Giacomo Lauri-Volpi as Arnoldo made his pealing voice do effective service.

The audience applauded the artists and also the elaborate ballets in the first and the third acts. Serafin conducted with devotion and authority.

DON GIOVANNI, NOVEMBER 19

In its initial performance of the current season Don Giovanni had as its singers Rosa Ponselle, Donna Anna; Maria Müller, Donna Elvira; Editha Fleischer, Zerlina; Ezio Pinza in the title role; Pavel Ludikar, Leporello; Louis d'Angelo, Masetto; Beniamino Gigli, Don Ottavio; Leon Rother, Il Commendatore.

The brilliant cast cast sparkling illumination on the Mozart opus and its comedy, too, shone in a manner to evoke peals of merriment from the audience. Pavel Ludikar with the red address book of his master was the first member of the cast to present a high order of comedy. His antics, his gestures and humorous facile expressions, as well as accurate vocal delineations, were expressions of competent showmanship to a rare degree. He was ably abetted by Pinza as Don Giovanni, who laughed, loved and ran, singing acceptably on his way.

Rosa Ponselle's role as Donna Anna does not give this artist an opportunity to display all her dramatic histrionic abilities and many sided vocal charm, but nevertheless she made a memorable impression with her lucid interpretation of the sable clad heroine and her intelligent and appealing tonalizing.

Maria Müller apparently not in good voice overacted Donna Elvira and forced her high notes. Editha Fleischer did the village bride, Zerlina, and her comedy scenes with Masetto (Louis d'Angelo) had vivacity.

Gigli, that thrice admirable artist in voice and action, gave authoritative dignity to the role of Don Ottavio and invested his arias with lovely flow in phrasing and richness in coloring.

Serafin as conductor of this truly scintillant Mozart performance, read the score with the *esprit* and deft lightness it demands.

TRISTAN AND ISOLDE, NOVEMBER 20

The reintroduction of the Wagnerian masterpiece at this Friday performance brought Elisabeth Ohms in the role of Isolde; Rudolf Laubenthal as Tristan; Karin Branzell as Brangaene; Friedrich Schorr, Kurwenal; Ivar Andresen, King Marke; Hans Clemens, in the dual role of a shepherd

and the voice of a sailor; Arnold Gabor, Melot, and James Wolfe as the steersman.

With such a competent cast it is surprising that this was one of the most unsatisfactory productions of Tristan and Isolde that has been staged in New York's usually brilliant opera house. The first act was finished fifteen minutes ahead of its usual reading. The second act lacked force and charm. Lack of spirit marked the third act. Throughout there were evidences of carelessness, even slovenliness, the singers took liberties, conductor Bodanzky displayed rigidity, and his orchestra made innumerable technical slips.

Elisabeth Ohms, although majestic in appearance and presumably well fitted to portray Isolde, sang unevenly and with lack of style. Her voice was forced and frequently off pitch, particularly so in the emotional love-duet of the second act. Rudolf Laubenthal did his best work in the episode of his farewell to Isolde at the end of this act. Karin Branzell was the outstandingly competent member of the cast, singing warmly, intelligently, and correctly.

It is difficult to guess why a jinx seemed to hover over the performance. Doubtless a better one will eventuate at the next hearing of Tristan and Isolde.

HAENSEL AND GRETTEL—PAGLIACCI, NOVEMBER 21

That always popular double bill of Humperdinck's fairy opera and Leoncavallo's little music drama of passion, attracted a large Saturday matinee audience as usual and resulted in fervent receptions for the best-liked of the singers.

Mmes. Mario and Bourskaya were the pair of children. Dorothea Manski (the Witch) badgered them terrifyingly and sang and acted with high intelligence; Dorothea Flexer did an exquisite bit as the Sandman; and others in the cast were Gustav Schützendorff and Mmes. Wakefield, Besuner, and Flexer. Karl Riedel conducted.

In Pagliacci, Lauri-Volpi voiced the lyric woes of Canio and Danise was a somorous and sufficiently malevolent Tonio. Nanette Guilford warbled the Nedda role, not always in tune; and Frigerio did a fine toned but somewhat restless Silvio. Bellezza conducted.

CARMEN, NOVEMBER 21 (EVENING)

A benefit performance of Carmen was given at the Metropolitan on Saturday evening. The cast included Maria Jeriza, Lucrezia Bori, Giovanni Martinelli, and Giuseppe de Luca, each in their familiar roles. Louis Hasselmans conducted. Mary Garden was in the audience.

OPERA CONCERT, NOVEMBER 22

Sunday evening at the Metropolitan is always a festive event with audiences that come not to criticize but to enjoy.

Their chief delight on this occasion was furnished through the lovely and feeling singing of Beniamino Gigli (who never seems to be in anything but good voice) and he aroused tumultuous response with his tones and irresistible art of delivery in a Forza del Destino aria (*O tu che in seno agli Angeli*) and songs by Sandoval (who accompanied at the piano) Cardillo and de Curtis.

Others on the program were Nanette Guil-

ford, Claudio Frigerio, Faina Petrova, Aida Doninelli, Hans Clemens, Ezio Pinza.

The orchestra played Verdi's *I Vespri Siciliani* overture; Radcliff's *Dream* (from Mascagni's *William Radcliff*); *Dance of the Buffoons* (from Rimsky-Korsakoff's *Sne-gourotchka*), and Johann Strauss' *Wine, Woman, and Song*. Wilfred Pelletier conducted.

Eastman and Harkness Resign as Metropolitan Opera Directors

(Continued from page 5)

trols the opera holdings, has not made any new moves in the direction of changing the location of the present Metropolitan, or uniting with the Radio City interests.

All the stories describing the vast multiple-building group sponsored by Rockefeller allude to the proposed opera auditorium in Radio City, but mention of the actual direction of this supposed opera center has been studiously avoided.

Kahn was pronouncedly in favor of selling the Broadway site and transferring the Metropolitan to a modernized new structure. He personally favored West Fifty-seventh Street, between Eighth and Ninth Avenues, but for reasons never made public his colleagues on the board did not sanction this project. Architect's plans purporting to visualize the contemplated new home of the Metropolitan have been published on several occasions.

Presumably the crystallization of the Radio City region, with its skyscraper group in the heart of the city, on Fifth Avenue, to be completed next year, somehow altered the idea of the advocates.

Metropolitan Opera Reduces Salaries

It has been announced that Gatti-Casazza, after a conference with Paul D. Cravath, president of the Metropolitan Opera Company, has reduced his own salary ten per cent, and that officials and artists of the company have "spontaneously followed his example." Mr. Cravath said that although he had discussed the future plans and finances of the company, he had not definitely asked for salary reductions.

The company has issued the following statement:

"Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, owing to the difficult economic conditions created by the present depression, has voluntarily renounced ten per cent of his salary.

"Immediately the whole administrative and executive staff, the conductors and the principal artists of the company spontaneously followed his example.

"Giulio Gatti-Casazza advised the rest of the artistic personnel to do likewise. The great majority of the artists subsequently consented. It is believed that all the other members of the Metropolitan Opera Company will consent."



The Girl Friend: Toscanini knows all the scores from memory. Stupido: Is zat so? Ask him what the scores in the last World Series were!

I See That

The Chicago Civic Opera presented Max von Schillings' *Mona Lisa* on November 21, for the first time.

Richard Czerwonky played the first American performance of his own violin concerto with Woman's Symphony Orchestra of Chicago.

Smetana's symphonic cycle, *My Country*, had its premiere complete American performance on November 18, by Chicago Symphony Orchestra.

Mary McCormick and Rene Maison made their reentry with the Chicago Civic Opera in *Herodiade* on Thanksgiving night.

Chicago Civic Opera is to revive *Parsifal* this season.

Donald Pirnie, baritone, broadcast over The Blue Network of WJZ on November 25.

Jerome Rappaport will play on the Juilliard Artists Series on February 10.

Viola Philo will sing at a gala performance in New York on December 6 for the Unemployed.

Rosemary Cameron and Sudwarth Frasier were married November 19.

Maria Safonoff gave a piano recital in Harrison, N. Y., on November 20.

Alice Garrigue Mott has been elected honorary associate member of the Rubinstein Club.

Eugene Ormandy has accepted the conductorship of the Minneapolis Symphony Orchestra.

George Copeland gives a recital in Carnegie Hall, December 15.

Abram Chasins has returned from Europe.

Ithaca College has inaugurated its fortieth anniversary program.

Corleen Wells has been reengaged as soloist by the Worcester (Mass.) Oratorio Society for a concert on December 28.

Prince Alexis Obolensky arranged the program for a reception and musicale of Grand Duchess Marie.

Nicolai Berezowsky will appear as soloist with the Boston Symphony Orchestra, December 4 and 5, playing his own violin concerto.

The Juilliard artists' recital series opened November 25.

Sylvia Lent will be soloist with the National Symphony Orchestra, Washington, D. C., December 17.

A new work by Gena Branscombe will be given by the New York Matinee Musical, December 6.

Ruth Shaffner will sing at the Waldorf-Astoria, New York, December 6.

Julia Peters sang Gounod's cantata, *Gallia*, at St. John's Episcopal Church, Far Rockaway, N. Y., on November 8.

The New York Association of Music School Settlements offers a prize of \$500.

Baroness von Klenner, with friends, attended the first matinee of Charles L. Wagner's *Boccaccio*.

Mrs. Stillman-Kelley, president of the Ohio Federation of Music Clubs, announces April 7, 8 and 9 as the dates for the Spring Convention in Cleveland.

Kate Fowler Chase was chairman of music at the N. Y. State Federation of Music Clubs, Lake Placid.

Boris Saslawsky, baritone, is to give a concert in Steinway Hall, New York, December 2.

Princess Valesta gave programs of Indian songs at the High School Teachers' Association in Trenton, N. J., and at the Hamilton Library.

SPENDING RADIO MONEY

Letter Writers Debate Broadcasting Merits of Various Nations—Britain's Great 120-Piece Symphony—Insist Germany Leads — \$5,000 for \$66 Worth of Dance Music From Havana — Outstanding Events

By ALFRED HUMAN

Questions and Letters should be addressed to the Radio Editor

ASPIRITED controversy has been going on in the New York newspapers, and in the press of the whole country, for that matter, concerning the relative merits of the government-owned broadcasting in England and the private corporation broadcasting in our own country.

For days the World-Telegram has been running a series of letters, discussing the notion of a station supported by voluntary contributions from individual listeners who yearn for better programs.

In the Times the letter-writers have centered their remarks chiefly on the character of the programs. In both newspapers the sentiment has been decidedly against our

canary could not be supported on the proceeds.

Milton Aborn told me several years ago about his idea of metering broadcasts, but that method could not be developed on account of some patent rights, I believe; anyhow Aborn is still in the operetta field. So the advertisers continue to support stations and dictate the broadcasting menu.

One writer in the World-Telegram pointed out that the Government-owned British Broadcasting Company spends \$2,000,000 a year for musical entertainment, compared with the \$10,000,000 spent by the companies in this country.

In search of more light, we approached a broadcasting authority who knows every inch of Europe as well as this country.

It seems that the British Broadcasting Company has a grand total of \$5,000,000 to spend every year, of which perhaps \$2,000,000 is allotted for music. This sum is used to engage artists, at full fee, to support a systematic, year-round scheme of entertainment, and, above all, to maintain a 120-piece symphony orchestra.

About ninety concerts a year are given by the orchestra, including the broadcast events and the series in Queen's Hall. Not so bad when you consider that the B. B. C. has the modest area of the tight little isle to serve.

We are further instructed that the players in the orchestras earn substantial incomes; for example, a good woodwind may receive \$5,000, and there is no skimping in the matter of rehearsals.

But our broadcasting friend does not agree that the British system is supreme abroad. He insists that Germany's government-owned radio system is dispensing the best programs of all nations, with symphonic orchestras and full-length opera performances shaming the productions of other lands.

As for France, with two companies, partly owned by private interests, "broadcasting is at present feeble and pointless," he says.

We asked this gentleman to give his opinion of American broadcasting. He declined. Not because he thought it was all bad, but he declared the geographical magnitude of the U. S. A. would make comparisons with Europe altogether unfair.

"Of course," he added carelessly, as he strolled away, "it is impossible to speak of broadcasting here and broadcasting abroad in the same breath."

If we did not disagree with this snooty notion we would not be wearing out our heart and ears listening to the good, the useful and the pure in American radio programs every week.

Metropolitan Opera On Air "Within a Month"

Uncertainty still prevails as to the details of the approaching broadcasting of the Metropolitan Opera Company. It seems reasonable to say broadcasting will begin within a month, or as soon as technical arrangements are completed.

The National Broadcasting Company will use a vast hook-up, of course, whether as a sustained feature (that is, a NBC feature, without advertising) or as a "sponsored" attraction, cannot be guessed.

At present the Chicago Civic Opera is heard on the air for an interest-compelling, but scanty, thirty minutes a week. In view of Gatti-Casazza's reluctance to permit broadcasting, unless under superlative artistic conditions, it is probable that the Metropolitan will insist on a suitable time arrangement.

A report was current that Donizetti's opera, *Elisir d'Amore*, with Gigli, Fleischer, deLuca, Falco and Linza, with Serafin conducting, would be broadcast Saturday afternoon, November 28. NBC officials could not confirm this date, nor any other details.

Arthur Bergh in Radio

Arthur Bergh, for the past nine years musical supervisor and director of record-

ings of Columbia Phonograph Company, has joined the advertising agency of Young & Rubicon, Inc., as head of the radio department.

Bergh was musical director of the first Edison talking pictures, made in a large tent opposite the Edison studios at South Orange. Filings of the operas, *Faust* and *The Bohemian Girl*, were among his first projects, in 1912. In 1922 he served as musical director for Dr. Lee de Forest's experiments with talking pictures.

Early in his career Bergh was a first violinist with the New York Symphony Orchestra and with the Metropolitan Opera



ARTHUR BERGH

Conductor-composer, now directing the radio Department of Young & Rubicon.

House Orchestra. In 1912 he conducted seventy concerts in Central Park, the first such series ever given there by a symphony orchestra. He conducted other municipal concerts from 1911 until 1914.

Among Bergh's better known compositions are the incidental music for *The Love Call*, *The Rhapsody* and *House Beautiful* and the musical setting of *The Raven* played for David Bispham's reading of the poem by the New York Philharmonic Symphony Orchestra.

Abandoned

If a jazz master abandons jazz for music that's news. Every arrangement department of the haughty lords of the radio is cluttered with youngish American composers who divide their hours between arrangements and turning out new symphonies and chamber music. That is how they make their living, and incidentally, the reputation of their masters.

But this is another kind of tale.

Believe it or not, Leo Reisman, a reigning duke of jazz ensembles for several years (for example, he headed the band in the Central Park Casino), is now actually in New England studying scores with one of the most renowned composers of this era, Charles Martin Loeffler.

A faithful scout reports that Reisman is going over scores with Loeffler with the object of conducting a new symphonic ensemble early in 1932—and how fast that new year is racing toward us!

Meal-Ticket

Hereafter we must be discreetly respectful when we speak of dance conductors, now that we know that most any one of them may be studying with Loeffler or Rubin Goldmark on the sly.

Therefore we announce respectfully, almost tenderly, that B. A. Rolfe of NBC will probably be on the air again when his present vacation in the Pacific Isles ends.

Inasmuch as a whole stableful of earnest American composers work for Rolfe in his arrangement section, I think this news may prove important for our earnest musicians and the program makers of League of Composers.

Depression?

As a choice specimen of bad taste let me present an exhibit of publicity from the radio department of the American Tobacco Company.

"It cost \$5,000 in cable charges to get sixty-six dollars' worth of Cuban music from Havana to New York last Saturday evening," reads that announcement from this company.

SCHUMANN-HEINK TO SING CHRISTMAS EVE

The world's Christmas Eve song, *Silent Night, Holy Night*, will be sung by Schumann-Heink over the nation-wide network of the NBC, together with other seasonable numbers, December 24, from 8 to 9 p.m.

Announcement is made that Schumann-Heink will be "guest artist" on the Fleischmann Hour with Rudy Vallee and his orchestra.

"The occasion was a radio presentation of dance music by the Lucky Strike Dance Hour, and the music was furnished by the famous Siboney Orchestra playing from Havana, Cuba. While considered the finest orchestra of its kind in Havana, it only cost the sponsors sixty-six dollars.

"In order that the music of the Siboney Orchestra might be broadcast over the national NBC Network, which included Honolulu, for the first time, Saturday evening, and to be introduced from New York by Walter Winchell, the famous newspaper columnist, it was necessary to bring it from Havana by transatlantic cable. For the thirty minutes the orchestra played, alternating with Wayne King and his orchestra, playing from Chicago, the charges from Havana to New York alone were \$5,000.

"Broadcast officials pointed out that when it is considered that this orchestra's part in the program cost \$5,000 before it even got on the air in the United States, the effort of the sponsors to bring the listener, regardless of cost, the world's best dance orchestras playing from wherever they are located at the time, merited the highest praise, for it was through the Lucky Strike Dance Hour this music played in Havana was heard in Honolulu, halfway round the world."

Coming

Stokowski conducting the Philadelphia Orchestra, WABC, 8:15 to 10 p.m., Saturday, December 5.

Frank Waller Pupil Wins in Atwater Kent Contest

Dr. Frank Laird Waller gave a tea at his Chicago studio on November 12 in honor of Lolita Bertling, his pupil, who won the local



LOLITA BERTLING

and state contests in the women's division of the Atwater Kent radio competition.

Robert Burns, winner of the men's division, was also present and the two young artists were heard in several soli.

Among the guests present were: Cara Vernon, who served as hostess, and Mrs. Edmund Joseph Tyler, who has encouraged and helped young artists in their careers. Cara Vernon played a group of modern piano soli, and Philip Culklin, baritone, sang *Vision Fugitive* from *Manon*.

Fred Berrens Engaged by WABC

Fred Berrens, vaudeville and recording orchestra leader, has been given one of the most ambitious broadcasting schedules yet awarded as his welcome to the ranks of WABC-Columbia conductors. Berrens and his dance orchestra will be heard over the network on an average of ten programs each week.



VIOLA PHILO.

Through the Opera Glass broadcast every Sunday night finds Viola Philo a frequent guest. The programs presented consist of opera in all languages sung by the soprano.

broadcasters, with a bias in favor of the British system.

Only a subject close to the heart could provoke such deep interest. This kind of discussion could help the broadcasters, especially the sponsors of advertising programs, provided they are as responsive to letters as editors.

Any editor worth his salt knows that the opinion of *Pro Bono Publicum* is mighty important. Wise editors get excited when a whole blizzard of letters descends on their heads.

Hopefuls

Arthur Judson, the manager, was a hopeful pioneer of the contribute-to-support—good broadcasting programs idea described in the current discussion. Judson thought the average listener would gladly chip in a few dollars a year to help a station which was sponsoring the right kind of music.

I could never learn the exact amount of the donations but I understand the studio

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CBS Artist

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SEASON 1931-1932

Jack and the Beanstalk Premiered

(Continued from page 5)

Gregory Ashman as chorus master and assistant conductor. Alfredo Valentini was the stage direction; Viola Peters and Ethelyn Dryden were responsible for the coaching, and Margaret Linley designed and painted the scenery.

ABOUT THE OPERA

Jack and the Beanstalk is subtitled "A Fairy Opera for the Childlike." It has three acts and twelve scenes. The libretto was written according to some pet theories of Mr. Erskine; that the story of an opera should be entertaining and amusing and not necessarily tragic; that the tale should be familiar to the audience; that the text should be chosen not for its own sake but to support the music, for "if a libretto were self-sufficient poetry, to add music would be an impertinence."

SYNOPSIS OF PLOT

"A fairy opera for the childlike" surely applies to the nature of the Erskine libretto which treats with freedom, the Jack and the Beanstalk tale known to all juveniles and grown-ups. The magic happenings are however interspersed with the typical Erskine paradoxes, philosophies and even bits of amiable cynicism, familiar also in that author's novels.

Jack's deceased father, a visionary dreamer and possessor of a bag of gold, a magic harp (which plays by itself) and a fabulous hen (which lays golden eggs) had been robbed of those articles by the Giant. Jack and his widowed Mother are impoverished in consequence and compelled to sell their Cow, an amazing animal that speaks and is a wise and witty commentator and narrator with a particular aversion to marriage and to falling into the hands of the Butcher. Jack sells the Cow to an old woman (the Fairy Princess in disguise) for a handful of beans which the angry Mother dashes to the floor. The famed beanstalk immediately springs up and upon it the adventurous Jack climbs to the lair of the Giant whom he harries and tricks, recovers the stolen family possessions, and finally marries the Fairy Princess in spite of dissent and dire predictions from the Cow.

The analogies to real life and especially to American character and conditions embodied in the foregoing story with its incidents of idealism, practical energy, acquisitiveness, common sense and romance, are not difficult for the "childlike" auditors to understand. The whole tale is handled in a spirit of comedy verging on burlesque, and many laughs are occasioned by the antics of the Giant, Jack, and the unfailingly sagacious Cow.

It must be said, however, that the libretto is too long and that some of its literary niceties miss fire when sung and acted. Several scenes are repetitious and of untheatrical construction.

GRUENBERG'S MUSIC

Louis Gruenberg's music has caught the right idea and atmosphere of the Erskine tale. The orchestral score is the best piece of operatic composing ever done by an American. It has brightness, melody, descriptive power and, of course, that instrumental expertness and brilliant coloring which have come to be expected from the Gruenberg muse. His orchestral portraiture is inordinately clever, à la Stravinsky and Strauss, and tinged with tonal humor as in the characterizations of the Giant's hugeness and actions, and the episode where the Hen actually lays her golden eggs. But there are dozens of such suggestive touches, all factured with an adroit and light hand.

Tunefulness pervades the lyrical moments, modernistic harmonies make their timely appearance and only some occasionally too heavy orchestration (the introduction of

fortissimo organ in the choral finale is one example) mars the expertness of the Gruenberg achievement. He has a true flair for operatic expression. His handling of the voices is sympathetic and skillful. There are some orchestral passages that remind one of the manner of certain luminous masters but no score written nowadays is completely free from such reminiscent suggestions, some of them probably done by Mr. Gruenberg with mischief aforethought. Altogether his music in Jack and the Beanstalk is of high significance and major importance.

EXCELLENT PERFORMANCE

The hall of the Juillard School, with modern stage lighting equipment, sunken orchestral pit and acoustic perfection lends itself ideally to operatic performance set in a small and intimate frame. The scenery by Miss Linley had imagination and charm. The stage direction was excellent.

Conductor Stoessel did a noteworthy job with his unerring musical command of orchestra and singers, and he and his student instrumentalists covered themselves with glory.

The present reviewer saw the Friday evening performance. Mary Katherine Akins sang and acted well as a comely and vivacious Jack. Raymond Middleton, the Giant, revealed a good voice even in soprano falsetto. His portrayal had real comedy and could compete successfully with professional interpretations. Pearl Besuner (courtesy of Metropolitan Opera House) lent opulent voice and routinized histrionism as the Princess. Beatrice Hegt was a sympathetically toned Mother. Roderic Cross dictioned and resonated admirably as the front legs of the Cow. Others in the cast of principals were Willard Young, Roy Nichols, John Barr, and Roland Partridge.

Dresden Opera Menaced by Lack of Patronage

Meeting Held to Encourage Public Interest

BY ELINOR JANSON

DRESDEN.—For the first time in history it has been necessary to send out an S.O.S. call to preserve the Dresden Opera, one of the chief attractions of this city.

Although it has been true to its traditions throughout the great war and the inflation period, the crisis affecting the Dresden Opera is now acute, and in spite of the reduction in admission prices, there is danger of a lapse from the high standard of the famous institution, unless the public rallies to the call and patronizes the performances more generally.

The Dresden Staatsoper and Theatre issued invitations for a propaganda meeting, which was held in the banquet hall of the court house. As His Excellency Minister-president Schiek said in his speech before the large audience and the microphone: "It is not a question of closing the Opera, but how to keep it open, with the continuance of its great tradition of artistic superiority."

An excellent program, given by members of both theatres, presented the unusual opportunity of hearing General Music Director Fritz Busch at the piano as an accompanist of rare taste and delicacy of feeling. During the evening speeches were made by General Director Reucker, Intendant of the Staatstheater, and Mayor Külz.

A greeting from Gerhart Hauptmann (Germany's great playwright) in the form of a plea for the preservation of Dresden's noted institutions of music and art, was read. There were so many demands for tickets, which were gratis, that a second and third evening will follow. E. J.

American Premiere of La Notte di Zoraima for Metropolitan

To Be given on December 2

Montemezzi's one-act opera, La Notte di Zoraima, will be given its American premiere at the Metropolitan Opera House (New York) on December 2. Rosa Ponselle will create the principal role, and the remainder of the cast will include Frederick Jagel, in the important tenor role, Mario Bastola, Santa Biondo, Louis D'Angelo, Giordano Paltrinieri, Arnold Gabor, James Wotie and Albio Tedesco. Tullio Serafin will conduct, and the stage direction is in the hands of Alexander Samin. The settings were designed by Joseph Novak and the costumes are the work of Lillian Gaertner Palmedo. The opera is laid in ancient Peru, and is said to be a drama of passion and racial conflict.

Alice Garrigue Mott Honored by Rubinstein Club

Alice Garrigue Mott was presented to the members of the Rubinstein Club as honorary associate member at the first luncheon-musical of their season, held at the Waldorf-Astoria Hotel, New York. Mrs. William R. Chapman, president, addressed the club and its guests.

"Now I come to the happy event of the day in presenting to you our new honorary associate member, Alice Garrigue Mott, whose life's work in music, untiring efforts in the behalf of young vocal talent has brought her the admiration and endorsement of the greatest vocal celebrities. Artists trained by Mme. Mott have been engaged for leading roles in the first opera houses and theaters of the world, including the Metropolitan."

"As honorary associate member of our club, Mme. Mott is the successor of Schumann-Heink and Galli-Curci, and the direct successor of Emma Thursby, whose passing is so sincerely mourned by us all. Long and hard I have thought as to who should be proposed to fill Miss Thursby's place, and it gives me pleasure to announce that, by unanimous election of the Rubinstein Club, our choice has fallen on Mme. Mott. We believe her the artist for the place because of her example of inspiration and devotion to music, her success as a vocal instructor, and her interest in the development and careers of these talented young girls and boys. To Alice Garrigue Mott, the Rubinstein Club extends a warm welcome!"

Mme. Mott responded: "The happiness and honor is all mine, a twofold honor, in being chosen to fill the place of the celebrated Emma Thursby and in being associated with the organization which I believe has opened the door of success to more young artists than any other."

"Picture the usual fate of the young artist ready for a career. All producers asking, 'Where have you been engaged, and what are your newspaper notices?' We cannot offer you anything until you are known. But different is the procedure of Mr. and Mrs. William R. Chapman. They are able to recognize the coming artist, and this without previous engagements and newspaper notices. Such young talent is presented by the Rubinstein Club and later at the Maine Festival. The aspirant proves a success—and is in demand by the profession."

"No one has more proof of the truth of this statement than I," Mme. Mott continued. "My own reputation as a vocal instructor began with the Rubinstein Club presenting my artist-pupils to the public, followed by appearances at the Maine Festival. They were then called to the first opera

\$500 PRIZE COMPETITION

The New York Association of Music School Settlements, Marion Rous, chairman, announces a prize of \$500, donated by Mrs. John Hubbard of Paris, "for the best ensemble work, suitable for performance by students; it must be for orchestra, chorus or chamber music." The judges are to be Harold Bauer, Carl Friedberg, Jacques Gordon, Alfred Pochon and Carlos Salzedo.

houses of Europe, and have also been heard with the New York Philharmonic and leading symphony and oratorio societies of America and Europe.

"In deepest gratitude, I feel that all the honors awarded me are due to Mr. and Mrs. William R. Chapman and the Rubinstein Club."

More Success for Blue Bird Revue

Quebec was among the cities to be delighted by Yushny's Blue Bird. Said one of the local critics in part: "Resplendent with color, melody, drama and comedy, the essence of old Russia running through it all, its merriment and sadness, the Russian artists in their national songs, dances, quartets, choruses, opera excerpts and dramatic presentations provided a pleasant evening's entertainment for their large audience. . . . Yushny, creator and director of the presentation, acts as the master of ceremonies. His wit and personal charm appealed to his audience and his efforts to have the latter sing with him a popular Russian song met with success—after several tries."

The Montreal Daily Star gave it a lengthy and glowing review, ending thusly: "It is of the spirit that pervades the whole show, however, that one carried away with one pleasant memories. Yushny is surely one of the world's great entertainers—a master of his art. And his companions would bring joy even to a regiment of the condemned."

The reviewer of the Montreal Gazette (October 28) wrote, in part: "To describe Yasha Yushny's Blue Bird Russian Revue which opened at the St. Denis Theatre last night is very much like trying to give a description of the taste of a particularly delicious and recherche dinner."

"One remains glued to one's seat at the final curtain crying for more. The mis-en-scene is a blaze of color. The costumes, in particular, are gorgeous. Many of the songs are frothy, some are wicked, yet all have a solid musical value which gives the hearer something to carry away with him."

"One of the revue's chief charms is that there is something haphazard in the way in which it is put together. It is a triumph of art concealing art."

When the Blue Bird appeared in Boston, Mass., the Boston Globe said: "It is also one of the most enjoyable and entertaining things seen in this city in many moons. . . . The whole scheme of the revue is strange to American eyes, yet the charm of its novelty is reinforced solidly by the unusual talent of the players."

Willard Chamberlin, in the Rochester, N. Y., Democrat and Chronicle, included among his remarks: "Mr. Yushny's company—or we prefer to call them his cohorts for they seemed so completely as his command—were masters and mistresses of their art. If you are familiar with Russian song and dance forms, you know that they are strenuous, demanding voices with plenty of gusto and wind and limbs with well trained grace and suppleness. The performers, without exception, were qualified for their tasks."

The Manchester, N. Y., Union headed its review as follows: "Russian Revue is Pleasing Success—Yasha Yushny's Entertainers Thrill as Civic Music Group Opens Season."

Rosemary Cameron and Sudwarth Frasier Married

Rosemary Cameron and Sudwarth Frasier were married on November 19 at the home of the bride's parents, Mr. and Mrs. Mark H. Pfaff, in Flushing, L. I. The wedding music was played by Minabel Hunt and the marriage ceremony performed by Dr. George Egbert. Kathleen Mulqueen was matron of honor and the best man was Clinton Frasier, brother of the groom. During the evening vocal numbers were sung by the Happy-Go-Lucky Boys and Maud Runyon, mezzo-soprano.

Rosemary Cameron has appeared extensively in recital and also on various theater circuits. Mr. Frasier has been leading man in many operettas, including the Student Prince, for three seasons. He has made appearances at the Capitol, Rivoli and Rialto theaters in New York. Both bride and groom appeared together recently at the Roxy Theater. Among the guests at the wedding was Estelle Lieblich, teacher of Miss Cameron, Mr. Frasier and Miss Runyon.



JACK (ALMA MILSTEAD) AND HIS MOTHER (BEATRICE HEGT)



THE GIANT (JULIUS HUEHN)



THE MOTHER, JACK, AND THE PRINCESS (RUBY MERCER)

WAGNER MUSIC DRAMA EXCERPTS RECORDED

Conductor of Recent Bayreuth Tristan Leads Berlin Philharmonic Orchestra in the Prelude and Liebestod—Leider, Melchior, Rethberg and Schorr Sing Fragments of Tristan and Isolde and Die Meistersinger—Frederick Stock's Latest Record

By RICHARD GILBERT

Letters and questions should be addressed to the Phonograph Editor

Lawrence Gilman—when he composed that delightful essay in behalf of the phonograph, Music's New Gateways—put the matter which I have in mind at present so aptly and with such a fanciful challenge that I cannot resist the privilege of quoting his concluding paragraphs:

"Reflecting upon the marvels of our time, looking through these new gateways to music, we may dream of a day when we can hear, let us say, Tristan and Isolde, in a performance of which we may be tempted to think as very nearly ideal. For we shall be free of disillusionment, free of distractions. There will be no corpu-

fore us), we may allow our imaginations to set the stage for us, conduct the action, release the great figures of the tragedy to do the bidding of the tone-poet. We shall be actors and stage directors in our own right, untroubled by corporeal mishaps.

"Above all, there will be no audience save ourselves and such elect companions as we may invite—no barbarians slamming seats during the whispered intensities of the Prelude, no ill-bred neighbors talking through the acts, wondering audibly 'who is the fat guy with the spear?' There will be only the disembodied masterwork of Wagner, imprinting its ideal patterns of drama and tone upon our quickened minds."

That "very nearly ideal" Tristan upon which Mr. Gilman has so glowingly fixed his mind remains, for the time being (in its entirety at least), unobtainable for the phonograph. The nineteen discs comprising the Columbia set recorded during the Bayreuth Festival, 1928 (issued two years ago) and the Victor album of the third act, however admirable in many respects, still leave something throughout the more ecstatic moments to be desired. Subsequent publications have furnished notable substitutes for the weaker sections of the albums mentioned above: the Prelude as conducted by Richard Strauss, Karl Muck or Wilhelm Furtwängler; the second act Love Duet by Frida Leider and Lauritz Melchior; Melchior's *Wohin nun Tristan scheidet* (Act 2) and *Wie sie selig* (Act 3)—H.M.V. recordings to be issued by Victor next month; and the Elisabeth Ohms Liebestod (Brunswick 90057). I have no hesitation in pronouncing these versions as superior—mechanically, orchestrally and vocally—to the set recordings of the same music by Elmendorff, conductor, Larsen-Todsen, Isolde, and Graarud, Tristan.

Brunswick

Wilhelm Furtwängler's highly expressive untrailing of the Prelude and Liebestod in concert arrangement stands head and shoulders above all other registrations of the same music. Richard Strauss's version (also by the Berlin Philharmonic Orchestra) approaches nearest and Karl Muck's recorded interpretation runs a close third. Neither of these recordings are generally available in America. For Furtwängler's publication Polydor's best recording art has been availed and the slightest nuance, the most minute refinement as well as the more tempestuous exuberance of orchestral verve have been photographed with remarkable accuracy.

Furtwängler's Tristan at Bayreuth this past summer was said to have rivaled the memorable Toscanini interpretation of the previous year. It is of interest to know that the present set of records was made shortly before the conductor departed from Berlin to take up his new duties and rehearsals at the Wagner stronghold.

This engraved performance of the most glowing of Richard Wagner's orchestral



YOST STRING QUARTET.

Since its foundation in 1925, the Yost String Quartet has offered Pittsburgh music lovers many works from the rich storehouse of quartet music. Such well known artists as Harold Bauer, Eugene Goossens, Rudolph Ganz and Pasquale Tallarico, as well as many local artists, have assisted in the presentation of seldom heard compositions. The quartet consists of Gaylord Yost, first violin; Samuel Kliachko, cello; George Humphrey, viola, and Roy Shoemaker, second violin.

pages is pregnant with deep feeling, rich ecstasy and mobile eloquence. Aside from such nobility of fervor Furtwängler displays a consummate order of musicianship. His manipulation of various sonorities, attention to dynamics and tempo and demands on instrumental virtuosity are as difficult to describe as they are to duplicate. The discs comprising the Prelude and third act final music (90201 and 90202) are documents no Wagnerian can afford to miss.

Victor

Frida Leider's and Lauritz Melchior's portrayal of the Love Duet from Act 2 (Scene 2) of Tristan and Isolde has been available for some while. Camden released them exactly one year ago. But as they were listed on the annual fall foreign repressing supplement it might be well to call attention once more to their splendid quality and how they fit into the music drama.

The performance of some thirty pages (piano and vocal score) in addition to the vocalists mentioned enlists the services of the London Symphony Orchestra and is under the direction of Albert Coates. The first record begins with the orchestral introduction that precedes the entry of Tristan. Based on the motive of Isolde's Impatience and on a figure used incessantly, the interlude is intensely rapturous and agitated. Coates, at the beginning, contrives a white heat and throughout controls the varying moods of passion with effectiveness. Melchior and Leider, I feel, were never better on records. Their singing so far outshines the only other existing duet (by Larsen-Todsen and Graarud) that the two large cuts made become unusually objectionable—one wishes ardently for more of this genre of performance. The first cut occurs at the end of side A, record 7273, from Tristan's *Dem Tage!* to Isolde's *Doch es rächte sich der verscheuchte Tag*, beginning on side B, fifteen pages further. Side A of disc 7274 begins (no cuts) with Tristan's *O sink' hernieder Nacht der Liebe* and continues to Brangäne's warning; side B takes up the duet again at *Soll ich lauschen?* eleven pages beyond and ends at King Mark's entrance.

The Fest March from Act 2 of Tannhäuser and the Prelude to Act 3 of Lohen-

grin have been rousing registered by Frederick Stock and his capable Chicago Symphony Orchestra (7386). The tone of the reproduction is full and rich and the orchestral perspective has depth and variety. Stock's reading is, as would be expected, authoritative and stoutly energetic. Both fragments have been recorded before but never so realistically.

Die Meistersinger is represented in current listings, principally by a superb record of Elisabeth Rethberg and Friedrich Schorr in the Foot Stool Duet from Act 3. These popular Wagnerians find their voices, in splendid condition, captured perfectly. The exceptional orchestral fraction is not given the benefit of a labelled conductor.

A special list of distinctive Victor imported recordings (planned for general release December 4) includes *Am stillen Herd* and *Fanget an!* by Max Lorenz, the new German tenor at the Metropolitan, and the Berlin State Opera Orchestra; *Was duftet doch der Flieder—Kein' Regel wollte da passen—Abendlich glihend—Aha! da streicht—Jerum! Jerum!* by Friedrich Schorr and orchestra conducted by Albert Coates; *Grüss' Gott mein Junker und Mein Freund*, in holder Jugendzeit by Rudolf Laubenthal and Schorr with the London Symphony Orchestra under the direction of Coates.

The disc under present consideration (8195) begins at the point where the cunning Beckmesser has gleefully danced out of Sachs's shop clutching the poem he has obtained. Eva enters pretending annoyance from a tight shoe when in reality she has come to see Walther whom the shoemaker has escorted to an inner chamber bidding him dress richly for the approaching festival of the Master Singers. The first side introduces Sachs's greeting: *Sieh! Ev'chen! Dach' ich doch, wo sie blieb!* (Scene 4). The record ends as Walther, having come into the shop adorned in knightly raiment, sings the rapturous final stanza of his dream. Walther's part as well as Sachs's remarks have been omitted in the change of record sides. Side two takes up the scene again with the cobbler's soliloquy: *Hat man mit dem Schuhwerk nicht seine Noth!* The record ends with the allusion to the fate of King Mark and the quotation from Tristan and Isolde.



Furtwängler

WILHELM FURTWÄNGLER

lent, perspiring Tristan to wound our eyes; no pedestrian Isolde to get between us and the princess of terrible beauty evoked by Wagner's incantatory art. We shall be free to summon before us that ideal Tristan, that ideal Isolde, who live imprisoned in the pages of the opera. We shall be able to disenchant them, as we listen unimpeded to the music and the words. Knowing the course of the drama (we shall have studied it many times with the score and text be-

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Artists Everywhere

Paul Althouse, enroute to New York after the close of the Chicago Opera season, will appear in recital in Auburn, N. Y., on February 2. The tenor's performance will be under the auspices of the Community Concert Course of that city.

Elenore Altman, professor of piano at the University of Arizona, Tucson, Ariz., is teaching, concertizing, writing and lecturing. Mme. Altman has pupils from all parts of Arizona and from various sections of the United States. The Elenore Altman Club, recently federated, has given programs of interest. Although Mme. Altman has permanently settled at the University of Arizona, she plans to spend the summers in and around New York. On December 18 she will leave Tucson to give recitals in Decatur, St. Louis and Dayton. She expects to arrive in New York on December 31. Recitals have been planned for her during that period. She formerly was a member of the faculty of the Institute of Musical Art in New York.

Frederic Baer, baritone, last season sang in Samson and Delilah in Syracuse, N. Y., so successfully that he has been engaged to sing in Aida December 10. He sings the Messiah the following day with the Long Island Choral Society, in Garden City, L. I.

Kate Fowler Chase, president of the Washington Heights Woman's Club, and chairman of the N. Y. State Federation of Women's Clubs, was in charge of the music at the recent State Convention, Lake Placid, N. Y., also playing accompaniments for soloists. November 16 she gave pianologues at the New York residence of Edith Pearsons, and November 17 she played the organ in the County Center, White Plains, opening the World Affairs Institute. November 25, Helene Hermann, soprano, and Holmes Washburn, baritone, were heard at her Washington Heights Woman's Club.

Edyth May Clover was surprised by a number of friends on her birthday, November 15, at her New York studio. Among those who called were Rev. Dr. and Mrs. Edwin W. Colloque, Mrs. Timothy Martin O'Connell, William Jusserand, Mrs. William R. Stewart, Florence Foster Jenkins, Robert Augustine, Harold J. Hill, Maurice LaFarge, Mmes. William Cutajar, Gene Shiller, Grace Osborne, Marguerite Gaff, Kenneth Campbell, Eleanor Campbell and Georgia Penfield. An impromptu musical and literary program was given by Harold Hill, baritone, accompanied by Robert Augustine. Mrs. Cutajar read original poems; Mr. LaFarge gave musical monologues, and Miss Clover played Chopin pieces.

Clarence Dickinson, Mus. Doc., presented Elijah at Union Theological Seminary, New York, November 17, before a crowded auditorium, under the auspices of the School of Sacred Music, of which he is director. The Motet Choir (fifty mixed voices) formed the choral background for this notable performance, solos being sung by Sue Harvard, soprano; Helen Bard Nixon, contralto; Robert Elwyn, tenor, and Fred Patton, bass.

Mildred Dilling will appear in concert in Waterbury, Conn., on January 20. The harpist played in Missouri and Illinois during October.

Robert Goldsand, Viennese pianist, will give another New York State recital, as Amsterdam has engaged the artist to appear on its Community Concert Course on January 21.

Allan Jones has been engaged by the Woman's Auxiliary of the New York Polyclinic Hospital for a benefit concert for that institution, to be held in the grand ballroom of the Hotel Plaza, New York, on December 15. Other performances for the tenor during December include three Messiah appearances, in Garden City, N. Y., New York City, and Worcester, Mass.

Giorgio Kanakes, tenor and teacher, last season gave a well attended matinee musicale at Pythian Temple, New York, and among those who appeared was a singer who had supposedly lost his voice; however, it is said that certain principles of Italian bel canto, imparted by Maestro Kanakes, have restored the voice.

Grace Leslie, due to her success in Hamilton, Ontario, on four previous occasions, has been re-engaged for that city. The contralto will sing there on December 1, presented by the Hamilton Symphony Orchestra.

Rita Neve, pianist, and **Louise Arnoux**, diseuse, will give a joint recital in the Barizon-Plaza, New York, January 5. The pianist played a program of modern music at Yorkville Music School, New York, November 20, with Margaret Prouse Wing, vocalist, assisting.

Mme. Joan O'Vark, voice teacher of New York, entertained at tea in the Perroquet Room of the Waldorf-Astoria on

November 16. Jane Gaston, M.A., of Columbia University, gave a talk on An Approach to Chinese Art, and two of Mme. O'Vark's pupils, Alice Bunde and Lucile DeLande, sang.

E. Robert Schmitz, on his way East in January from the Pacific Coast to appear as soloist with the Cincinnati Symphony Orchestra, will give a recital in Albuquerque, N. M., on January 7.

John Prindle Scott, at present in Syracuse, N. Y., was pictured in a brief sketch of his career in the Post-Standard, November 8. "The fact that his songs possess appeal for both audience and singer," said this paper, "is the reason for their success."

Louise Stallings, soprano, sings December 6 at the Matinee Musical Club, New York, appearing in Charles Haubiel's Triptych, the composer at the piano. December 1 she is to sing at the Bronxville Woman's Club, New York.

Mrs. Stillman-Kelley, president of the Ohio Federation of Music Clubs, is in demand as a speaker for clubs and musical groups. She recently appeared before the music clubs of Hillsboro, Mansfield, Lima and Findlay, Ohio; in Comersville and Trymour, Ind., and in December she will visit Alabama and Florida. Mrs. Kelley is National Chairman of Legislation in the Federation of Music Clubs.

John Charles Thomas, guest artist with the Chicago Civic Opera Company, accepted an invitation of American Airways to fly from Chicago to New Orleans for his concert date there on November 9. The trip inaugurated the newly named La Salle Air Route, so named in honor of Cavalier de La Salle, who 250 years ago explored this territory and consumed three and a half years in making the journey which was accomplished in seven hours and forty minutes flying time.

Thomas, impersonating La Salle, was accompanied by Adele Jahnce, daughter of the Assistant Secretary of the Navy, who christened the ship at the new Municipal Air Port in Chicago before departure. Reception were tendered the official party by civic organizations at Springfield, Ill.; St. Louis, Mo.; Memphis, Tenn., and Jackson, Miss., where twenty minute stops were made. The journey was climaxed by a program under the auspices of the Chamber of Commerce in New Orleans.

Following his arrival, Thomas sang that evening on the President's Unemployed Program.

The Ukrainian Trio—Maria Hrebent-ska, soprano; Olga Tkachuk, piano, and Roman Prydatkevych, violin—gave a New York recital at Town Hall on November 14. According to the critic of the Evening Sun, "All showed evidences of musical training and displayed artistic intent. Their technical accomplishments proved to be respectable."

Nevada Van der Veer, contralto, has added Cornell College, Mount Vernon, Ia., February 9, to her western concert tour.

Baroness Katharine Evans von Klenner, president, National Opera Club, arranged a large theatre party for the first matinee of Charles L. Wagner's Boccaccio.

Josef Wissow gave a piano recital, November 5, at the State Teacher's College, Shippensburg, Pa. This was Mr. Wissow's second appearance there. The following evening he played at the Penn Hall School, Chambersburg, Pa.

Pawtucket Civic Music Association Sponsors Concerts

The Pawtucket, R. I., Civic Music Association began its activities of the season with a concert by Florence Austral, dramatic soprano, at the Senior High School Auditorium on November 13.

The Boston Simfonietta, under the direction of Arthur Fiedler and with Lee Pattison as soloist, will give a performance on January 12; and the London Singers with John Goss will give a recital on March 2.

This is the second season of the Pawtucket Civic Music Association, an organization operating under the civic music plan created by Dena E. Harshbarger and is nationally affiliated with the similar institutions in other cities.

Bachner's Artist Clients

Louis Bachner, Berlin vocal pedagogue and coach enjoys the current distinction of giving the benefit of his knowledge and art to three internationally known singers. Working with him now are Sigrid Onegin, Heinrich Schlusnus, and Michael Bohnen. Mr. Bachner, an American, has won a position in musical Berlin and at present finds most of his available teaching time in large demand.

Eleanor La Mance Returns

Eleanor La Mance, mezzo soprano, formerly of the Metropolitan Opera Company, who has appeared in opera for several seasons in Europe, has just returned on the Conte Grande. Miss La Mance is booked for a concert tour under the management of R. E. Johnston.

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NEW PUBLICATIONS**BOOKS**

Reviewed by Irving Schwerké

La Musique Arabe, by Baron Rodolphe
d'Erlanger.

It has long been known that Arabian
literature possesses precious documents on
music, but until the appearance of the present
work they have not been generally accessible.
Thanks to the enterprise of the Baron d'Er-
langer, musicians may now peruse and study
the great musical treatise of Al-Farabi
(b. 872 A.D.) as well as many other valu-
able writings on music by Farabi's con-
temporaries and successors. In view of the
present wide interest in Oriental art, this
work should have numerous readers, and
from it a philosophy of art in general and of
music in particular are to be gained.

Arabian music has always been limited to
melody, and its evolution has ever been to-
wards the enrichment of melodic line by the
employment of an infinity of intervals (which
would put our much discussed "quarter-
tones" to shame), by a boundless variety of
melodic types distributed over something
like two dozen modes and by the use of a
multitude of embellishments (floritures, pass-
ing notes, accents, etc.).

The writings of Farabi are rich in re-
velation disclosing the close relationship that
exists between music and the sciences, es-
pecially mathematics and physics. For the
logarithm scholar the domain is a paradise
of inexhaustible possibilities. Whosoever
looks into *La Musique Arabe* will have a
wonderful eye-opening and never again be
tempted to sniff at Oriental melody as some-
thing beneath Occidental consideration. He
will learn also that those queer Arabian
tunes which sometimes strike the ear so
plaintively, sometimes baffle it completely, are
not mere stringings-together of senseless,
meaningless notes, but that they are part of a
deeply grounded art of whose scientific prin-
ciples most of us Westerners have not so
much as an infant's perception. (Librairie
Orientaliste Paul Geuthner, Paris.)

*La Chanson Populaire et les Ecrivains
Romantique*, by Julien Tiersot.

The point this makes is that the romantic
writers were the first artists to pay atten-
tion to the old peasant songs of the French
provinces; the first to appreciate and re-
veal their poetic and ethnic flavor. For in
the romantic epoch musical research had
hardly yet been born, most of the musicians
of the time disdaining the wonderful, but to
them insignificant artistic past.

M. J. Tiersot, erudite French writer, has
made a long and competent study of popu-
lar song, has gone minutely through the
writings of the romantic authors for the
purpose of collecting and classifying their
allusions to and treatment of that type
of music. The present volume is the pub-
lished result of that effort. Gerard de Ner-
val, George Sand, Chateaubriand, Balzac,
Victor Hugo, Berlioz and many others are
studied. In view of the fact that the beau-
ties of French folk-music were first dis-
closed in their writings, and that their liter-
ary productions contain the first known col-
lections of popular songs that were attempted
in France, M. Tiersot considers them the
real creators of folk-lore. The theory is in-
teresting and novel, to say the least, and as
presented and expounded by M. Tiersot is
nearly irrefutable. (Librairie Plon, Paris.)

Grétry, by José Bruyr.
Handsomely illustrated volume on Grétry,
the Belgian composer "whose music kept an
entire century enchanted." Biographical,
analytical and aesthetic study, interestingly
written and presented and containing a
wealth of pertinent material. A splendid tri-
bute to the art of a great composer and one
of the best works by a young and erudite
Belgian writer. (Les Editions Rieder, Paris.)

BOOKS and SONGS

Reviewed by Walter Golde

Vocal Wisdom, by William Earl Brown.

This little volume is devoted to the inter-
pretation and elucidation of maxims and
teachings of the great maestro di canto, Gio-
vanni Battista Lamperti, with whom the
author and publisher was associated for many
years, as pupil and assistant. The material
used is culled from the writer's note-books,
containing data acquired during the years of
his happy association with the master, and
moulded and exalted during subsequent years
of application and reflection.

There are fifty-four exceedingly short divi-
sions or chapters covering one hundred and
twenty-seven pages, and devoted to many
different aspects of the subject of singing.
There are no long discussions, but short
paragraphs, each of which might stand alone
as an expression of wisdom, though it has a
distinct bearing on the preceding and fol-
lowing paragraphs. Hence it is, in a sense,
easy to read and absorb, though the reader
will find himself lost in contemplation at many

points. In fact, the entire work is designed
to stimulate his personal thinking. You will
feel that you have thought of many of these
things for a long time yourself and are but
meeting an old friend. Such is the power of
self-evidence. You are content to study the
pages slowly in order to give yourself time
to muse. If you are a singer, you will dis-
agree with it in many places, naturally, but
in general things look hopeful for you.

To those singers and vocal teachers who
have made serious personal investigations in
the realm of the vocal art, and who have
graduated from or are still in the school
of hard knocks, Vocal Wisdom will supply
the occasion for retrospection and introspec-
tion, and being full of aphorisms, it is not
another "method," even though there are
plenty of don'ts but also as many do's. (Wil-
liam Earl Brown, pub.)

Lyric Religion, by H. Augustine Smith.

In this volume Mr. Smith, Director of the
Fine Arts in Religion at the Boston Uni-
versity School of Religious Education and
Social Service, editor of hymn books and
director of group singing, has listed one hun-
dred and fifty hymns most of which are
known to and liked by church goers. The
compositions selected are discussed in a fas-
cinating manner from the standpoint of their
historical, religious as well as aesthetic value,
with information about the Biblical passages
on which they are based and interesting side-
lights as to the life and works of both the
composer and the author. The hymns are
analyzed and their usage in worship dis-
cussed.

It should prove invaluable not only to
ministers, organists and choir singers, but
also to church laymen who are more than
merely obligatorily interested in the matter
of hymn singing. An acquaintance with the
context of Lyric Religion will enable them to
enhance their value as contributing forces
to the general elevation of church music
standards. (The Century Co.)

Chinese Impressions, by Kathleen Lock-
hart Manning.

These are a group of five songs for voice
and piano, set to words by the composer.
Their titles are (1) Pagoda Bells; (2) In-
cense; (3) Chinese; (4) Nang-Ping; (5)
Hop-Li, The Rickshaw Man.

Vocally not difficult, their melodic line pro-
gresses in obviously comprehensive style to
suit a wide range of taste. The piano ac-
companiments, also rather simple, maintain
a popularly understood Chinese idiom—tink-
les of bells expressed mainly in consecutive
fourths and sevenths. In Pagoda Bells a real
Chinese theme is introduced. Here and
there the composer chooses to make use of
well-known hundred per cent American
rhythmic devices and harmonic progressions,
which, after all, do not seem out of place in
such songs as Chinese and Hop-Li, The
Rickshaw Man. The essential characteristic
in all of them is their rhythmic background,
producing a mood that is therefore generally
light, even in such a contemplative number
as Incense. Though a first glance at the
vocal range would turn them into the hands
of a medium ranged voice, mezzo or high
baritone, their tessitura will be found more
suitably comfortable for lyric soprano or
tenor, with the exception of Chinese. Since
they are all very attractive, it would be
difficult to say which is going to be the one
most widely performed as a separate num-
ber. But when in doubt, seek the one con-
taining the greatest element of mirth, thus
casting the vote for Hop Li, The Rickshaw
Man. We need more fun on our concert pro-
grams; Hop-Li will supply it. (G. Schirmer,
Inc.)

PIANO

Reviewed by Grace Hofheimer

Old Tunes With New Rhymes, by
Frances E. Jacobs.

Frances E. Jacobs has collected the folk
songs of many nations and made simple but
musical harmonizations for the young pian-
ist's or adult beginner's delight. The object
of the present volume is to emphasize funda-
mentals of harmony and phrase through fre-
quent repetition. The folk song probably
offers the most direct way of achieving this
through its obvious simplicity, brevity, well-
accentuated rhythms and reiteration of
theme. Many of the accompanying rhymes
were improvised at the piano as an aid in
memorizing the "tune," or clarifying rhyth-
mic difficulties. A most welcome addition to
the literature of teaching. (Oliver Ditson)
*Christmas Carols Made Easy to Play or
Sing*, by Mary Bacon Mason.

The compiler of this volume has found
keen interest among her piano pupils in the
playing of Christmas Carols during the pre-
Christmas season, and has learned from ex-
perience that more is to be gained both in
interest and results from playing a great
many simply arranged carols than in strug-
gling with one or two numbers which con-

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tain the usual difficulties. To this end, she has made simplified arrangements of these tunes with fingerings for the player and words to be sung. The intervals contained in the accompaniments do not exceed a seventh so they are well within the scope of the smallest hand. Might serve as excellent studies in sight reading at any season of the year. (Oliver Ditson)

Bauer, Diller, Quail Course, A Piano Method for Class and Individual Instruction, by Harold Bauer, Angela Diller, Elizabeth Quail. Books 1 and 2—other books in preparation. Illustrated by A. F. Foye.

The foreword of these interesting volumes is written by Harold Bauer, who describes in terms of the true artist the perfect approach to the study of music. Mr. Bauer says in effect: "Musical education has often been looked upon as a matter involving both intellectual and physical strain in varying degrees; and teachers, realizing that the mind will retain only those things in which interest has been aroused have endeavored to sugar-coat the bitter pill of routine labor through the introduction of rather far-fetched devices which are intended to please or beguile the child, but which unfortunately, only prove irrelevant or absurd. . . . Even though the pupil may not aspire to become a professional musician, it is important that the teacher develop musicianship in the pupil and not merely pianistic facility. . . . The conscious realization, aroused and stimulated in early youth, that music is an indispensable medium for emotional expression, will create an enduring love for the art. This in turn, will give rise to an ability for both appreciation and performance, that will be limited solely by the inborn characteristics, physical and mental, of the individual." The points of interest stressed are eight: Song approach; grading of reading pieces; rote pieces with preparatory exercises; thematic material selected from the works of great composers; explanatory matter addressed to the child; analysis of scale and chord formation illustrated with photographs of Harold Bauer's hands; the use of photographs of children to show posture at the piano; also photographs of children's hands.

While simplicity is the touchstone of these volumes nothing has been sacrificed of musicality, for which the authors are to be thanked. There is one slight criticism however to the effect that so great a degree of development seems to be demanded by the authors before a child is permitted to play with two hands together. This would seem a dangerous course to pursue as the cultivation of a complex against the co-ordination might ensue.

The charmingly amusing illustrations lend an added touch of imagery so dear to the young child. (G. Schirmer)

Vacation Days, by Sidney Homer. Fifteen Short Pieces for Children.

That these are the work of a mature musician is evident in every phrase. The composer has concentrated effectively also upon the technical patterns. It is rare when a sophisticated musician writes the sort of music loved by little children. Schumann, Bach and Handel had that gift, but most composers are patronizingly condescending when they write for juveniles. The very young resent this attitude in other phases of life. They resent it likewise in music. Mr. Homer is to be congratulated upon his achievement. (G. Schirmer, Inc.)

Sleepy Hollow, by Max Kramm.

Using the Washington Irving legend as a program, the composer has written a pleasing though not very original teaching piece for third or fourth grades. (Gamble Hinged Music Co.)

Scherzino, by Max Kramm.

Attractive pedagogical material in C major. Some pleasantly innocuous modulations that a child could understand. (Gamble)

Staccato Etude—A Study for Relaxation, by Max Kramm.

C Major, staccato intervals. About second grade. (Gamble)

PIANO AND VOCAL

Reviewed by Leonard Liebbling

Organ Fugue in G Minor, by Bach, transcribed for piano and edited by Olga Samaroff.

This is known as "the little fugue" in G minor to differentiate it from its famous big brother in the same key.

Mme. Samaroff has done a tasteful and musicianly piece of work—a useful one too—in this excellent arrangement which is full and sonorous without, like some other transcriptions, becoming too intricate in design or complex in technic. The voices are kept in the foreground, the counterpoint is set forth with clarity, and the voluminous organ tone is remembered in several richly chorded passages with a resounding finale as a climax. The piece is of concert character but also appropriate for classroom purposes. (Elkan-Vogel Co., Inc., Philadelphia.)

April, piano concerto, with orchestra, by Selim Palmgren.

This strangely named opus 85 by the well known Swedish composer, received its title perhaps because of a certain capriciousness and the showers of notes which comprise

the composition. I could not find in these pages much else of substance or tangibility. The Palmgren of earlier days, with his tunefulness and Norse nostalgia, seems to have fallen victim to the bacteria of tonal modernism, for his April is a thing of dour themes, harsh harmonies, and much rhythmic percussion. Gone are the Palmgren romantic wistfulness and charm, to make way for the newer lack of sentiment and sensuousness.

Even the andante Sostenuto movement, where one might reasonably expect to find melodic appeal, is reticent and cold.

The concerto mostly hurtles along in broken phrases strongly accented and colored with acidulous harmonies that seem to show a deliberate purpose not to appear "old fashioned."

Palmgren's opus is only thirty pages in length therefore pianists who deem it worthy of performance as another experiment on the part of an intrinsically conservative composer "gone modernistic," need not spend overmuch time in practice. (Carl Gehrman's musikförlag, Stockholm, Sweden.)

Schwanda, der Dudelsackpfeifer, vocal and piano score of the opera (Svanda Dudak, Czech title), by Jaromir Weinberger.

A neat, clearly printed and comprehensive version of the opera so successful at present in Europe and acclaimed at its recent American premiere at the Metropolitan.

Hardly anyone interested in following musical doings is any longer unaware of the character of Schwanda as an opera. Reams have been written about its content, tendencies, and treatment, and nothing new need be added in these columns after a perusal of the piano and vocal score with underlined text.

The melodies, imitations of the folk songs and dances characteristic of Bohemia, stand out in black and white relief when played on the piano and fall graciously into the ear even without the aid of the luscious orchestration of Weinberger. It is interesting and instructive to follow his contrapuntal methods although one solo instrument cannot do justice to the rich fertility of his orchestral coloring.

A study of the piano-vocal score is helpful to gain a general idea of the attractive musical style of Schwanda and its folklore text, sentimental and comical by turns. (Universal Edition, Vienna.)

Notre Pauvre Coeur, song with piano accompaniment, by Federico Longas.

Under the foregoing title, there are joined three songs, *Ne me dites pas: Secret*, and *L'orsque je suis passé*. The texts, delicate and poetically suggestive, are by Jacques Boria, and for them the Longas music has found appropriate expression. It is of unaffected lyricism, with the voice treated importantly. The harmonies are ingratiating and the piano part is written in an idiom of medium difficulty. The vocal part ranges in height only to G above the staff. These are charming, melodious, and atmospheric songs of easy appeal. They are dedicated to Mrs. René Devries. (Editions Maurice Senart, Paris.)

Bänkel und Balladen, for voice and piano, by Wilhelm Grosz.

Four songs composed originally for voice of medium range, and accompaniment of chamber orchestra, this transcribed opus 31 from the pen of an avowed modernist, offers some gratifying surprises.

Grosz here drops all grim purpose and wows the comic muse with a sure and light hand. The texts of the songs are boisterous and some lines so ribald that they would hardly suit a Sunday school entertainment. Many English words intersperse the German verses. The style of the music is "American"—much fox trot measure, jazz and "blue" effects in rhythm and harmony. Rollover and truly amusing pieces, these Grosz conceits.

Their separate titles are *Die Ballade vom Seemann Kuttel Daddeldu*; *Bänkel vom Klatsch*; *Die Balade vom Sammy Lee*; *Bänkel vom Business*. The Daddeldu text is by Joachim Ringelatz, and the other verses are by Carola Sokol. (Universal Edition, Vienna.)

Concert Pieces for piano, edited and played by George Copeland.

Adroitly made are the four morceaux in this set, individually titled *España Cañi*, folk song by an anonymous Spanish composer; *Corrente*, Corelli; *Adagio*, Grazioli; *Sarabanda*, Corelli. Copeland's mastery of the keyboard has enabled him to write pianistically, so that the Concert Pieces are within the scope of players of even medium ability. The ancient themes have melody, of course, and their classical contours are preserved tastefully in the Copeland versions. The *España Cañi* is particularly pretty and should serve as a useful encore piece at this time when Spanish music is finding its highest vogue. (Riker, Brown, and Wellington, Boston.)

Artists for Next Plaza Artistic Morning

Rosa Low, soprano; Efrem Zimbalist, violinist, and Nino Martini, tenor, will be the artists at the December 3 Artistic Morning at the Hotel Plaza, New York.

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Noted Artists Divide Music Honors of Week in Chicago

Tibbett, Elisabeth Schumann, Salmond, Wiener and Doucet, Czerwonky and Hans Hess Give Programs—John Charles Thomas Shares Recital With Janet Fairbank at Her Debut—Symphony Orchestra Features Smetana Work—Pupils' Musicales Prove Interesting—School Notes

CHICAGO.—Vast Orchestral Hall was not large enough to harbor all the followers of Lawrence Tibbett, when he gave his song recital on the afternoon of November 15, and many found seats on the stage. Tibbett rewarded his army of admirers by singing his well built program admirably. He is one of the most satisfying singers now before the public. In splendid form, the thunderous plaudits of the audience were a just tribute to a singer, an artist, an interpreter who is as much at home in the classics, French chansons and American songs as in operatic arias. Tibbett gave a recital that will stand as a model of perfection, and his encores were as numerous as his printed selections.

The singer was fortunate in his choice of accompanist, Stewart Wille, who contributed excellent performances of Debussy's *La Terrasse des audiences du clair de lune* and Dohnanyi's *Rhapsody*, op. 11, No. 3.

ELISABETH SCHUMANN

Elisabeth Schumann, in her recital at the Studebaker, November 15, gave a program consisting solely of lieder by Schubert, Schumann and Richard Strauss. The large audience on hand was most responsive and demanded several encores during the course of the recital. Mme. Schumann was ably accompanied at the piano by Carl Alwin.

FELIX SALMOND

At the Playhouse, also on the afternoon of November 15, Felix Salmond was heard in a cello recital. For some unknown reason, the cello has never been a popular solo instrument with the throng. For this reason we comment on the size of the audience which was of large dimensions—a rarity indeed when a cellist visits Chicago.

Salmond's well chosen numbers were all superbly played and all those who were fortunate in hearing him expressed the wish that a return engagement might be booked by Bertha Ott, under whose management this and the two above mentioned concerts were given.

Ralph Angell at the piano was an able co-partner.

MUSICIANS' CLUB PRESENTS WIENER AND DOUCET

The Musicians' Club of Women, which seeks to bring unusual entertainment to its members, presented Wiener and Doucet, duo-pianists, for its first artist recital of the season, on November 16, at the Playhouse. These French pianists form a unique duo, their playing is distinctly individual and they aroused curiosity and stimulated pleasure through their skill. If their playing was diversified and marked with individuality, their program was likewise, for all numbers but one were of their own arrangement. These were the Vivaldi-Bach A minor concerto; Johann Strauss' *Le Sang Viennois*; *Two Roumanian Airs*; three American "jazz" numbers by Gershwin, Henderson and Handy, and Chabrier's *Espana*. The Mozart D major sonata was the only number in original form on the program. Wiener and Doucet proved popular with the musical audience and were requested by insistent applause to play several encores.

WOMAN'S SYMPHONY AND RICHARD CZERWONKY

For the first time since its inception the Woman's Symphony Orchestra of Chicago is now entirely feminine and at the first program of its sixth year, November 16, at the Goodman Theater, it showed decided progress. Ebba Sundstrom knows the capabilities of her orchestra and she has the abil-

ity to bring out its best. The players respond to her authoritative baton spontaneously giving excellent performances. The Beethoven overture, *Die Geschöpfe des Prometheus*; the Schumann Symphony No. 1, and the Dohnanyi Suite, No. 19, were given fine presentation.

Interest centered around Richard Czerwonky, who was the first conductor of this organization, and who took part in the program as violinist, composer and conductor. Czerwonky, who had considerable success in Europe last year in those three capacities, offered his Concerto in D major, a premiere presentation in America, as his solo vehicle. It is a well written concerto, the work of a thorough musician. It is refreshing to hear music from the pen of a contemporary writer which supplants dissonances with effective melody and forceful rhythm. Czerwonky gave the concerto an illuminating performance, displaying an art that has grown richer and fuller. His audience was most enthusiastic. Later Czerwonky conducted the Woman's Symphony in his own *Episode*, a familiar number here, which likewise met with full appreciation of the listeners.

SYMPHONY CONCERT

For the weekly pair of concerts of November 19 and 20, the Chicago Symphony Orchestra presented a program which included the Mozart D major symphony; Ravel's *Rhapsodie Espagnole*; Deems Taylor's *Through the Looking-Glass* suite and Siegfried's *Rhine Journey* from *Die Götterdämmerung*. The soloist of the week was Daniel Saidenberg, the orchestra's first cellist, who was heard in Boccherini's cello concerto in B flat major.

THOMAS SHARES PROGRAM WITH DEBUTANTE

The appearance of John Charles Thomas and the formal recital debut of Janet Fairbank, Chicago society girl, brought a capacity audience to the Blackstone Crystal Ballroom for the second Kinsolving Musical Morning, on November 19.

John Charles Thomas, baritone of the Chicago Civic Opera, sang so well throughout the program that he excited the select and discriminating audience to vociferous enthusiasm. He is a master of the art of beautiful singing. He began with a group including *Invocazione di Orfeo* by Jacopo Peri; *Vittorio, Mio Core* by Carissimi; *Du bis wie eine Blume* by Schumann and Brahms' *O Liebliche Wangen*. He also sang a French group by Faure, Charles Widor and Augustus Holmes, and closed with numbers by Victor Hutchinson, Ernest Charles, Herbert Hughes, David Guion and Michael Head.

In two groups—one of lieder by Schubert, Schumann, Grieg, Reger and Wolf, and one of numbers by Carpenter, Faure and Chausson—Miss Fairbank displayed a charming soprano voice, musical intelligence, refinement of style and pure enunciation. She greatly pleased her audience which showered her lavishly with flowers and applause.

LEVY-SACERDOTE PUPILS IN RECITAL

Piano students of Heino Levy and voice students of Edoardo Sacerdote gave the recital of the American Conservatory on November 14. Mr. Levy's students once more demonstrated his fine teaching. Jessie Clarke was heard in numbers by York Bowen and Pick-Mangiagalli; Gwendolyn Mead played the Chopin *Fantasia Polonaise*; Ruth Taylor gave a fine account of herself in the C major *Rhapsodie* of Dohnanyi;

Theophil Voeks offered the first movement of the Scriabine sonata, op. 6; and Beatrice Epstein presented a novelty in the concerto, op. 6, by Wladigeroff.

Mildred White, who sang a group of three from Watts Vignettes of Italy; Haakon Skrefstad, who presented two Schumann numbers; Dorcas Bame, who interpreted three numbers from Cadman's *Bird of Flame*; Martha Blacker, who gave *Una voce poco fa* from Rossini's *Barber of Seville*; Alice Boughner, whose offerings were Burleigh's *Deep River* and Tchaikovsky's *Why*; and Lucia Altoonjian who gave effective presentations of Wagner's *Einsam in truben Tagen*, Santoliquido's *Erini* and Sibella's *Gironnetta*, were the exponents of Edoardo Sacerdote's vocal method and operatic coaching, reflecting credit upon him and themselves.

SMETANA CONCERT

The Smetana concert, given at Orchestra Hall on November 18, by the Chicago Symphony Orchestra and Frederick Stock under the auspices of the Bohemian Arts Club of Chicago was of unusual interest in that it was devoted to the first complete performance here of Smetana's symphonic cycle, *Ma Vlast* (My Country). Of the six movements of the cycle, at least three are familiar to Chicagoans, having been programmed at one time or another by Dr. Stock. These are the first three movements—*Vysehrad*, the *Moldau* (Vltava), and *Sarka*. From Bohemia's Meadows, Tabor and Blanik (the last three movements), are novelties here. It is inspiring music throughout, depicting Bohemia's history, its legends and its people, and was played by Stock and his musicians in a stirring manner which won the enthusiasm of the audience. The Bohemian Arts Club is highly commended not only for honoring the composer but for bringing about the presentation of this highly enjoyable work.

ADOLPH PICK'S PUPILS

Adolph Pick's violin pupils are playing for many concerts of various societies and clubs. Anthony Bek appeared at the Slavonic Club of the University of Chicago on November 7, and on November 8, at the reception given by the Polish Arts Club in honor of Charles S. Dewey, American financial adviser to Poland, and Jan Kiepura, new tenor of the Chicago Civic Opera. Israel Baker who appeared at the East Gate Masonic Lodge on October 22 was reengaged for another concert on November 12.

AMERICAN CONSERVATORY NOTES

Harold Van Horne, pianist and student of Rudolph Reuter of the American Conservatory faculty, was presented in recital with Irene Pavloska at the Rogers Park Masonic Temple on November 29 by Gamma Chapter of Sigma Alpha Iota.

Louis Laughlin, student of Allen Spencer of the American Conservatory faculty, appeared in recital in Kimball Hall, November 23, under the management of Jessie Hall.

Florence Otteson and Zollie D. Morris, young students of Esther Hawkins, gave a recital in the Junior Artists Series, Lyon and Healy Concert Hall, November 21.

Psi Chapter of Delta Omicron of the American Conservatory, together with other city chapters of this sorority, gave a benefit dance at the Edgewater Beach Hotel on the evening of November 20.

HANS HESS' CELLO RECITAL

Hans Hess will give his annual cello recital, at the Playhouse on November 29 under the direction of Bertha Ott. He has arranged a novel program, which will contain a sonata in old Spanish style by Gaspar Cassado; *Sicilienne* by von Paradis-Dushkin; *Toccato by Frescobaldi-Cassado*; Hindemith's *Capriccio*; Nadia Boulanger's *Piece in C sharp minor*; the Saint-Saens A minor concerto; Granville Bantock's *Hamadil*; Debussy's *Minuet* and Schumann's *Abenild*. JEANNETTE COX.

Gange on Peabody Faculty

Fraser Gange, baritone, has been appointed to the faculty of the Peabody Conservatory of Music to succeed the late George Castelle.

STUDIO NOTES

BERUMEN PUPILS IN RECITAL

Five young pianists, artist-pupils of Ernesto Berumen, gave a recital, November 11, at the La Forge-Berumen Studios, New York, before a large audience. Robert Riette played the Bach Chromatic Fantasy and Fugue, displaying excellent understanding of this difficult work. Blanche Gaillard offered classical and modern compositions with skill and good tone, numbers including the *Pastorale* and *Caprice* by Scarlatti-Tausig and pieces by Debussy, Rachmaninoff and Liszt.

Mercedes Soler, a newcomer to the studios, made an excellent impression in three Etudes by Chopin. Mary Frances Berumen was heard in the *Gigue* with Variations (Raff) and other modern pieces, playing with her customary technical and interpretative ability. Harold Dart displayed his talent in Schumann's *Symphonic Etudes*. All the young artists were heartily applauded. M. S.

GRANBERRY PIANO SCHOOL

The Granberry Piano School of New York recently gave its third recital of the season at the recital hall of the school. The program included numbers by Bach, Beethoven, Clementi, Sgambati, Paderewski, Jensen, Griffes, Elsenheimer and Chopin. Students appearing were the Misses Cambria, Cummings, Dunn, Giraldo, Elsenheimer, Goodkind, Larsen, and Mmes. Colman, Place and MacQuillan. The fourth recital of the season is announced for November 28, also at the hall of the school.

MARION KINGSBURY-CERATI

Marion Kingsbury-Cerati has removed her New York vocal studio from Grove Street to lower Seventh Avenue. As there is a small stage in the studio, Mme. Cerati purposes to have her dramatic and vocal pupils present informal recital programs in order to give them poise in appearing before an audience.

FRANCIS MOORE AND FREDERIC WARREN

The New York studio which is shared by Francis Moore and Frederic Warren was crowded on the occasion of a recital given by their pupils, Lois Townsley, pianist, and James McGarrigle, baritone, on the evening of November 17. Each artist gave two groups. Mr. McGarrigle opening with works by Handel and Beethoven, and later in the evening singing music by Tchaikowsky, Moussorgsky, Manning, MacDowell and David Guion. The excellence of his training was evident. He is a baritone of pleasing manner and ability to make his interpretations interesting. He was sincerely applauded, as was also Lois Townsley, who included in her two groups music by Bach, Mozart and Paradies, and among the more modern composers, The Moths of Florida, and *Jeux d'Eau* by Ravel, and the *Danse Rituel du Feu* by de Falla. Her ability to create atmosphere by variety of tone color was exemplified in these latter works, while her understanding of classic modes was made evident by her performance of Bach and Mozart. The accompaniments for Mr. McGarrigle were sympathetically played by Ruth Emerson.

ELIZABETH TOPPING

Elizabeth Topping, pianist, found a large number of friends and admirers gathered on November 15 in Steinway Hall. The *Appassionata* Sonata showed musicianship, particularly in the variations of the slow movement. A group of Chopin began with the study in C sharp minor and ended with the F minor fantasia, played in highly poetic style. The elusive harmonies of Debussy's *Reflections* on the Water, and the rhythmic complexities of Brahms were surmounted in excellent fashion, applause and flowers accentuating their success. Liszt's transcriptions of *Dedication* (Schumann) and *On Wings of Song* (Mendelssohn) constituted her encores.

EDWARD E. TREUMANN

On Sunday afternoon, November 29, at the studio of Edward E. Treumann, well known piano teacher, one of his many artist-pupils, Ira Spector (ten-year old boy) will be heard in a piano recital. Master Spector will play numbers by Mozart, Schubert, Debussy, Saint-Saens, von Weber, Schumann, Brahms, Chopin and Mendelssohn.

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WHAT SHOULD BE THE GOAL OF SCHOOL MUSIC?

MUSIC AND THE CHILD

WHAT sort of a person is the musical child? Does musical ability commonly go with high abilities in other fields? Is musical ability largely inherited, or is it something the child acquires through education? What kind of appeal does music naturally make to the child?

We shall not undertake here to give any formal definition of musicality or musical ability. Indeed it may never be possible to do this. But as we go on, its general nature will become apparent enough. Two points of basic practical importance, however, must here be made:

1. A person may be musical, that is, may possess high musicality, without any great executant or creative ability in music. This is clearly recognized in the research studies, and notably by Révész on the basis of his very careful investigation of the psychology of a musical prodigy. Here we have a conclusion involving the widest educational consequences. Specifically the following inferences are to be made. (a) We must not judge musicality merely on the basis of ability to perform. A single performance may be no better as an index of musicality than a single coached recitation of a poem would be of literary feeling. (b) Children lacking in executant ability or in creative ability may still be entirely suitable subjects for music education. This is true even with children who never show any signs of becoming very good performers or creators of music. Such children may have a real talent for loving music and a keen sensitiveness to it; and they may reap immense benefit from proper musical opportunities. (c) The main emphasis in music education should be upon appreciation. This emphasis should penetrate the work in performance, which should aim at musical sincerity and feeling rather than technical perfection.

2. The possession of musicality in another can be quickly and certainly perceived by a musically sensitive judge. In a study made by one of the authors, teachers in a conservatory were asked to rate their students on musical ability and feeling, ignoring performance ability as far as they could. In some cases as many as five ratings were obtained for one student. There was a striking agreement in the rating assigned students by the different teachers, all of whom worked quite independently. Clearly this seemed to show that judgments of musicality by these teachers were quite reliable.

Such are the two chief inferences from our finding that musicality is to be distinguished from performance ability and creative ability. The general question with which we are dealing, namely, the meaning and place of musicality in the mental life of the child, is the most basic of all our educational issues. Our aim must clearly be education in music and education through music. That is, we seek in the schools to educate in music for the fullest and freest possible development of the human personality. We desire to make our subject the means of creating lives that are happy, useful, and culturally rich. Above all, we wish for a type of music education in the schools which will produce men and women who continue to grow both musically and culturally after their education in school is over. This, in fact, is the educational meaning of our subject. But obviously we wish neither to run our heads against psychological impossibilities, nor try to do in and through music what simply cannot be done in the very nature of the case. For instance, if musicality should turn out to be a very specialized ability, without any relations to any other field of culture, if the typical musical person were a dullard at everything else, we would certainly hesitate to recommend much in the way of correlation between music and other curricular subjects. Or again, if musicality should turn out to be inherited like the color of the hair or the eyes, so that a person either had it or did not have it by native endowment, then we would have to question such a slogan as "music for every child." But on the other hand, we emphatically do want a scheme of music education which capitalizes every atom of nourishment which music affords. We ask for no impossibilities, but for all the possibilities. And so while we want to know what cannot be done, we also want to know what can. We want to know, in a word, just what music actually has to offer in the way of educative value. Moreover, we must insist on ascertained, authoritative knowledge, for the whole issue is too serious for us to rest content with idealistic guesses. And so we turn to the research material to see what it can tell us, and base our conclusions on this alone.

THE INHERITANCE OF MUSICALITY

Is musical ability inherited, or is it acquired through training? Let us seek to assemble and interpret the data on this important point.

1. The most important contribution to this topic comes from Germany, and is constituted by the extensive questionnaire studies of Haecker and Ziehen and of Koch and

A Consideration of Music and the Child

By MABELLE GLENN and DR. JAMES T. MURSELL



DR. JAMES T. MURSELL

WHAT sort of person is the musical child? Does musical ability commonly go with high ability in other fields? Is musical ability inherited, or is it something the child acquires through education? What kind of appeal does music naturally make to the child?

These questions are authoritatively considered herewith. The article is reprinted with the permission of the publishers, Silver, Burdett & Ginn, and the authors, Mabelle Glenn and Dr. James T. Mursell from their recent book, *The Psychology of School Music Teaching*.—The Editor.



MABELLE GLENN

Mjoen. These two pieces of work really belong together, as the method employed was very largely identical, and each dovetails into the other. The investigators sent out questionnaires to be filled in, regarding whole family groups. Some of the questions used were as follows: At what age was musical talent noted? Does the individual show much desire to hear music? Can he easily recognize music he has once heard? How excellent is his sense of rhythm? Does he hear mistakes easily? Does he easily sing back a melody he has heard? Can he really hold a second part? Can he play readily by ear? Does he compose? Has he absolute pitch? What type of voice has he? What artistic talents outside music has

cal material is seriously incomplete. Second, the fewness of the descendants of famous musicians makes it hard to draw conclusions. The material he assembles unquestionably shows that musical ability tends to run in families, though it hardly proves specific and definite heritability. A very important point he brings out is that the parents of great musicians have often been distinguished in other arts or in literature. Thus it may well be that the influence of the family environment is quite as important as specific heredity in producing musicality. At least there is nothing in the work of Feis to prove the contrary.

This terminates our account of the research material bearing on our present prob-

herited from the parents. This high all-round ability becomes canalized in music by environmental influences. And so musicality becomes a general rather than a special inheritance. In the very musical child we are usually dealing with a human being of high all-round quality and excellence. Such a child, given a proper chance, could probably succeed very well indeed in many fields other than music, because what he inherits is general excellence, not special talent. This result, of course, is very significant indeed. For it suggests that music, if taught in such a way as to do justice to its natural psychological connections, should be taught in close contact with a wide and rich range of culture. Musical ability is not a lonely ability. It has natural affinities for other excellencies. And music education should not be thought of as a specialized cultivation of specialized gifts, but as a broad agency for general culture.

MUSICAL ABILITY IN RELATIONSHIP TO OTHER ABILITIES

First of all we have the work of the Panenborgs, and of Miller. The former, in their study, investigated the abilities of 423 musical adults, 21 composers with whom they used the biographical method, and 2,757 school children between the ages of 12 and 18. It should be stated that they found a high measure of agreement between their three groups, so that we may conclude that musicality has about the same psychic and cultural characteristics wherever found. The latter (Miller) studied the school records of students in a teacher training institution where music was required, men only being investigated.

The characteristics of the musical personality as revealed by these studies are as follows: (a) The typical musical person has a high-grade mentality and shows much versatility, particularly in literary and artistic fields. (b) There is a close and definite correlation between musical and mathematical ability. (c) The musical person is likely to have notable linguistic ability. The work of Feis emphatically confirms this finding. (d) The musical person is likely to show qualities of effective social leadership. (e) He is emotional, unstable, and not very punctual or scientific. (f) He is physically healthy and active and endowed with strong appetitive tendencies. (g) He sometimes has definite neurotic or hysterical tendencies.

The general picture is that of a high grade, nervously organized and high-strung personality, urgently needing free and varied outlets for personal expression, and capable of great contributions, though these need not always be along musical lines. This is the personal type to be kept in the focus in music education.

Let us sum up our conclusions on this whole topic:

1. Musicality is one of the most valuable of all abilities of the humanistic type. It is not a highly specialized or lonely ability. It has natural affinities for a wide range of culture.

2. Clearly, then, music education should correlate with a broad cultural development. It should never be thought of as a specialized, limited scheme of training. Even for those whose vocation is to be music, much will certainly be lost in the way of refined musical intelligence unless their development is made broad as well as expert. And for music in the schools to fail to make connections with the other curricular subjects which are its natural brothers and sisters is a confession of very serious failure.

3. Music is specially important for the child of superior general ability. It is very probable that he possesses the capacities which make music a natural and easy expressive outlet for him. It is also likely that he has the sort of personality which urgently needs just such outlets, and greatly benefits by them. Above all, such a child can be educated not only in but also through music, for music makes contacts with the whole range of his cultural life.

4. Music education should be planned, not in terms of technique and drill, but in terms of self-expression, emotional release, and the creative impulse. Here we have a most inspiring picture of what music education can mean as a conservator and creator of human values.

THE CHILD'S MUSICALITY

The general proposition has been laid down many times by educators and psychologists that the child differs from the adult in kind. Immaturity, which is an unfortunate word, is not a state of lacking something so much as a state of possessing certain highly positive and very beautiful characteristics. While this is well recognized in theory, it is not always translated into practice. As a matter of fact a great deal of work in education is dominated by a sort of worship of adulthood, which involves the viewpoint that the child is a seriously imperfect being, and that the best thing to do for him is to turn him into an adult in the



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ETCHING, "THE FIRST QUARTET," BY MARGERY A. RYERSON

he? Some of the above questions are of considerable practical interest to the school music teacher, for they certainly suggest methods of informally testing musicality when this is desired. Returns on these questionnaires were obtained for over 4,000 individuals from some hundreds of families, so that the results have a very respectable factual basis indeed. The authors classified the subjects on the basis of the questionnaire reports into five subdivisions—very musical, musical, neither musical nor unmusical, unmusical, very unmusical. Omitting various fine and small distinctions, the chief outcomes of interest to us are the following: (a) If children come from parents one of whom is musical, they will usually be musical. (b) Males are more musical than females. The authors suggest that this may be true in appearance rather than reality, and may arise from the superior activity and better opportunities of men and boys, which enable them to make a better showing. (c) If both parents are musical, the children are very likely to be musical. (d) If both parents are unmusical, there are still more musical than unmusical children. Offspring from two unmusical parents is much more frequently musical than is offspring unmusical from two musical parents. (e) The authors find it impossible to draw any definite conclusions as to the detailed biological mechanism of musical inheritance.

2. A very important piece of work along slightly different lines is the extensive genealogical study by Feis. This author studies the families—parentage and offspring—of 285 musicians. He points out that the method has two serious limitations. First, data on the maternal lines of great musicians is very hard to obtain, so that the genealogi-

lem. What conclusions can we draw from it?

1. We have no proof whatsoever that musical ability is inherited as a definite trait like hair color, skin pigmentation, and so forth. Indeed, the evidence on the point is negative, for if inheritance were so specific and unmistakable as this, it would surely have shown up in the studies. We cannot, then, in music education, take the position as to musicality that educators are inclined to take about the I.Q. We cannot say that nature gives the child a definite musical endowment, and that beyond this nothing can be done about it. Doubtless in music as in everything else, everyone has his limitations. But they are much more flexible limitations than in some other fields.

2. It is still true, however, that musical ability is quite specialized within family groups. That is, if we could collect and study all the very musical children who have gone through a large school system over a period of years, we would not find them distributed in more than their "fair share" of musical capacity. But it is quite open for anyone to contend that this is due to home environment rather than to family inheritance. There is no decisive evidence either way.

3. By far the most important conclusion we would draw from the data, and more particularly from the work of Feis and of Haecker and Ziehen and Koch and Mjoen is that distinctive musical ability is a manifestation of a general high level of all-round ability, and particularly of a high level of artistic and literary ability. We are inclined to believe that it is this high level of all-round ability rather than a specific and specialized musical talent that is in-

shortest possible order. But a moment's reflection will show us that even the grown-up person cannot be considered as a finished product educationally. The most worthwhile people are those who still continue to develop and change, and who thus remain in a very real way, like little children. The kind of education we want is not an education which hustles children along towards a hypothetical perfect state of full "maturity," but rather an education which enlarges and beautifies their living as children. And this is supremely true in music education. A scheme of music education, properly conceived, is an organized plan for surrounding the child with a musical environment and bringing him types of musical experience which he can assimilate and enjoy, in which he can live and grow, and through which he will develop in his own way towards a richer, fuller, and nobler love and understanding of the art of music. So the teacher of school music most urgently needs a reverent comprehension of the mysterious miracle of the child soul.

Our general point of departure is that the child, as a musical personality, differs from the adult, and that if we wish to educate him musically, we must understand his positive musical characteristics. Putting it a little more definitely, the child is naturally interested in and naturally responds to elements in the musical complex markedly divergent from those which concern the adult. If we try to call his attention to just the things in a piece of music that interest and delight the adult, the result will be confusion and stultification, for we are trying to force upon him something as yet alien to his nature. Thus we need to know what elements in a musical situation may be expected to appeal to the child, for these are the growing points of his musical mentality.

Unfortunately, we have not as much information bearing upon this matter as we could wish. By far the most important

study is one carried on in Moscow by Sophie Belaiew-Exemplarsky. She very carefully studied the musical reactions of 29 children, 14 boys and 15 girls between the ages of 6.5 and 7.5. This age level was chosen because the children had just finished kindergarten, where they had had some musical experience, and because while they were still at an uncritical age, they were able to answer questions intelligently. Various pieces of music were played to them, each composition being repeated three times. For the sake of motivation they were told that they were to listen to "musical riddles," and then to answer questions about them. From this work she was able to draw a number of very significant conclusions.

1. The element of what is known as tonal volume proved to be the chief musical interest of the child at this age. By tonal volume something quite different from intensity is meant. It is an idea which figures largely in the modern psychology of music, and we shall return to it again when we come to deal with ear training. It means essentially the fullness, the richness, the body, the exquisite enjoyableness of lovely tone. And according to this study, the child's interest in and love of tone as such is the first growing point of his musical life. To the child, music first and foremost means tone.

Here we have an idea full of practical suggestiveness. Free play with tone is a most valuable element in the musical education of the little child. One deeply sympathetic and perceptive psychologist has recorded an experience which is worth the reflective attention of every school music teacher. He took a little boy for a country walk, early in the morning, in the springtime, when the trees were full of singing birds. The child was enchanted with the music, and turning his head from side to side "gave back the bird tones with an inimitable sweetness." Surely our school singing would do far better through trying to release something of this

free, spontaneous joy in tone and tonal beauty, than in drilling everlastingly on technique and the intellectual elements of "note reading." Or again, if we watch a child at the piano, all alone, we can clearly see his natural preoccupation with tone as such. It is a matter of common experience that a child will enjoy sounding tones and groups of tones on the piano, and listening to the effects produced. This naive and direct interest in the raw material of music is certainly very significant. It has not been capitalized as much as it ought to be in music education. We have perhaps been a little too apt to stress the tonal and rhythmic pattern, because this seems to us to be the chief interest in music, forgetting that the child's interest may not be identical with our own. To make it concrete, we would suggest the following lines of thought and approach, which doubtless the experienced teacher can readily supplement. In all vocal work, the element of good tone must be made central. And good tone, as we shall see later, does not mean hushed tone, or unnatural tone, but the tone produced by the free use of the vocal apparatus, expressing the mood and intention of the music. The children should, from the very first, know the joy of creating a living, beautiful tone quality, to which they are so exquisitely sensitive. Again, elementary piano instruction, beginning perhaps in the third grade, should, if possible, have its roots in mere tonal play with the instrument, beginning just as soon as the child shows an interest in it. The value for school music work of a piano in the home, and particularly of a good piano, can hardly be overestimated. But the first educational use of the piano should not be the difficult and formal business of creating tone patterns on it. It should be treated as an opportunity for free tonal experience. Then again, it may often be wise to provide children with other mechanical means for tonal play and experimentation. Toy orchestra work, using instruments of

definite pitch, offers such opportunities. Mrs. Satis Coleman's plan, by which children in the early grades make and play their own simple instruments, should be thought through carefully from this angle. For the purpose of tonal play, instruments with a fixed pitch are obviously preferable, because they at once eliminate agencies of tone production and tonal experience. We should insist on excellence of tone quality in all singing done by children, and should encourage children to listen to their own tone, and to the tone of the class.

It may seem very strange to give primacy to an interest in tone as such. We have been told so often that rhythm and melody are the fundamental musical interests of the child. But after all, have any good and sufficient reasons ever been given for this claim? Is it possible to watch a little child experimenting at the piano keyboard, or happily playing a small marimba, though with little thought of making formal musical patterns, or listening to the clear notes of water glasses tuned to the scale, without a rather uneasy feeling that surely there is something here very vital, something we ought to capitalize more effectively than we do? Of course the capitalization of such an interest means an exceedingly informal approach to music, and informality is the bugbear of many teachers, who always want to get a group together, give them a good drill on something that seems important to an adult, and shoot them through in lockstep. But we may here take occasion to say with much emphasis that, if anyone is serious about applying psychological principles to music education, this is just the sort of routine to avoid. A refusal to help the child to develop and build upon his natural love of lovely tone, merely because it is hard to plan such work in a school environment, is a lamentable surrender to the notion that the child exists for the school, rather than the school for the child.

(Continued on page 47)

MANY things enter into training an orchestra to win in a contest. This is true in any competitive contest whether it is music, athletics, debating or something else. The more students one has from which to choose, the better the group will be. This is not always a hard and fast rule, but I believe that it is quite applicable in a general way, at least it seems to apply, judging from the results of the National Band and Orchestra contests where the organizations from the larger school win.

Hard work on the part of the director and the players is necessary. If every one could play his part well, the matter would be more simple. Sectional practices are essential, then stress can be placed on those parts that need it. From personal experience very few students have the ability to study their parts so as to master rhythmic difficulties. Knowing how to practice is another essential. If students would have the persistence to master the difficult parts their playing would improve greatly. It is so much easier to run through the music several times and be satisfied.

The director of a high school orchestra has in most respects more things for which to listen than the director of a professional group. Therefore, a full conductor's score is very essential and one can hardly do without it. Obtaining good balance in the playing must always be the aim of the orchestra. It is so easy for the brass section to play louder than the string section and the latter louder than the reed section. If this is tolerated the tone quality is greatly impaired. Getting the correct tones and trying to bring out their respective parts so engrosses the attention that balance is forgotten. One need only listen during a rehearsal, when there is an accompaniment, to hear how easy it is for them to predominate a reed or string solo. The members

TRAINING A PRIZE WINNING ORCHESTRA

By AMOS G. WESLER

of the orchestra can learn to do this by having them play so that other parts can be heard. This will take drilling. The best method to secure this is to have all the playing soft. Where all the instruments are playing loud, to expect all the people to hear even several other parts is impossible. For instance, the brass section would have difficulty in hearing the string or reed sections. First violin players may not hear the violas or brasses.

Playing in tune is one of the most difficult factors to be encountered in these youthful organizations. Having the orchestra play scales is very beneficial. A good way to train a person to play in tune or to get his instrument in tune, is to have the individual listen to the tuning bar and then determine whether his instrument is sharp or flat. This places the responsibility upon the player even though it takes more time than to have the director take the full responsibility. Singing a part will be of value to playing well in tune, and, then if the student will mentally sing his part as it is being played, the intonation will generally improve. I have had good results in asking the orchestra to think the tones high. Wind instruments can be humored to play sharp or flat. It is so easy though, for them to just blow the instrument without any regard to intonation. Should, for example, one trumpet player tend to play flat, a second player play fairly well in tune, and the third one get good intonation, the result will be unsatisfactory to the listener. Now, if all will play to the highest level of the tone, the intonation is good and the playing is clear and brilliant. Put this into operation with the whole or-

chestra and the intonation improves greatly, but the strings must not play sharp.

An interesting factor in a tone is that the louder the tone the more brilliant it is and it has a better quality. Tests in sound show that the quality of a tone depends on the over-tones, and the stronger it is the more prominent the over-tones will be. Therefore, the string players should place their fingers firmly on the strings and the bow should be drawn with as much power as possible depending on whether the tone is loud or soft. A good vibration of the string is essential. Reed players should hold the reed firmly and the breath pressure should always be from the diaphragm, and this should be firm and steady. Those playing the cup mouthpiece instruments should have a good lip vibration with proper breath control. A good procedure for the wind instrument players to follow is to start the tone softly, crescendo to forte and decrescendo to piano, keeping the same good tone quality.

Interpretation of a composition rests with the director and never do any two conduct the same. Criticisms given by judges at contests will prove this statement. Merely beating time with the baton is not conducting. The conductor must interpret the music and try to conduct in such a manner as to give the orchestra a magnetic feeling so as to portray his feelings. This effort often seems in vain when there is little response. Under such circumstances, repetition is the only solution even though some explanation is necessary.

Knowing the tone quality of all instruments is of great assistance. Yet, this knowledge without the ability of the director to

give necessary suggestions for improving the tone, will avail little.

An orchestra must be able to display some showmanship. This does not imply cheap vaudeville stunts or actions. It does mean that a player must put forth his best efforts to play his part artistically. One would not tolerate going to a play where the actors are unresponsive in their acting. People generally tolerate poor musical performances in school by saying that they play fairly well for such a group. I believe, as Mr. Russell Morgan, who is director of music in the Cleveland school and president of the National Music Supervisors Conference, has said, that the high school orchestras are capable of doing more than we believe. We should not play down to the high school level but up to the professional standard. Those that have taken part in the various contests know how true those statements are and people outside of the school are amazed at what our students are capable of doing. Therefore feeling should be placed in the playing and one must strive to have the players be satisfied with nothing less than a good performance of the various parts. Drilling is again a great factor and with this proper phrasing and rhythm are closely associated.

Every year the director faces the situation of losing good players through graduation. Unless he is continually securing new players on the instruments, the instrumentation will be handicapped. The aim should be to get as much competition on the instruments as possible. Of course the best place to obtain these people is the Junior high school. If there are enough violin players, one can generally get a number of them to transfer to the viola and in some cases to cello. Tuba players in the band should be induced to play string bass and generally some of the other band members are willing to take up this instrument. Clarinet players can easily take up the oboe, and some use should be made of the great abundance of saxophone players to double on some other instrument.

To be able to carry out the above, the school should own many of these less popular instruments. In Cleveland, we are very fortunate in having a School Board that furnishes the schools with many of these. The school with which I am connected has given me much financial assistance. J. Leon Ruddick and Harry F. Clark who supervise our orchestra and band work respectively in Junior and Senior high schools, aid the schools very materially in securing as good instrumentation in all of these schools as possible. (These men give us much valuable assistance in many ways).

This is in general a summary of what I believe is necessary to develop a winning orchestra. By no means have I gone into minute detail of the many things that confront the director of the high school orchestra. In fact, things that are necessary in one piece may not be paramount in another. For example, Franck's Symphony in D minor, which was the contest number for orchestra the past year, required great stress on intonation. In conclusion I wish to say that my heart is in my work, and I enjoy it. That makes the work easier and no one can be successful unless that is the case.



THE JOHN ADAMS HIGH SCHOOL ORCHESTRA OF CLEVELAND, OHIO.

is composed of eighty-eight members and has full instrumentation. Amos G. Wesler is the director. Won first prize in Ohio State Contest, 1930; first place in Greater Cleveland Contest in 1931 and took third place in the National Contest, 1931.

THE BIRTH OF A CIVIC ORCHESTRA

By NINO MARCELLI

I AM grateful to Musical Courier for the opportunity it affords me to write these few words about the San Diego Symphony Orchestra. To the question as to how the orchestra was organized I could reply simply that it was the natural outgrowth of labor and time.

In a small city where wealthy "angels" are lacking and where the orchestral material as well as the desire of the people for symphonic music must be created, a symphony orchestra cannot be made in a year or two.

Such was the case in San Diego. The very seed had to be planted, and from that moment to the time when some five years later the tiny plant began to break the ground in search of sunlight, up to the present day—ten years after—when its buds are ready to bloom, it required patient nursing and loving care. I happened to be one of the fortunate "gardeners."

Any attempt to relate the development of the orchestra must necessarily begin at the time when I came to San Diego. That was in 1921, shortly after my discharge from the A. E. F., when medical advice compelled me to give up my return to Chile, where I had been invited to reassume my former post as conductor of the Santiago Symphony.

When the position of director of instrumental music in the city schools was offered me, I accepted it in spite of my amusement at the idea—my entire experience having been in the field of opera and symphony. However, it was a useful position at the time, and—I thought—a year would soon go by, little dreaming then that this unexpected experience would develop into an absorbing interest which was to fill ten years of my life.

My duties were to organize and develop instrumental music in the schools and to take direct charge of the orchestra in the larger high school—an ensemble of thirty-two students and the only one then in the city. To this effect Mr. Henry C. Johnson, superintendent of schools, gave me free hand to organize the work in my own way, left to me the selection of assistants, and provided the necessary equipment for this new venture. The more unusual instruments—such as oboes, English-horns, bassoons, French-horns, violas, double-basses, etc.—were purchased by the school board to be loaned to students; a course of study leading from elementary to high school was outlined; and instrumental classes, orchestras and bands were organized in the different schools.

And the seed was planted.

Some of the incidents of those early days were amusing. Now and then parents would voice their rights to choose what instruments their children should learn to play, which was reasonable, the only trouble being that they seemed to choose nothing but banjos and saxophones; a mother went so far as to demand a ukelele; she didn't see any sense in teaching her daughter to play the "hoboe" or the "vy-olah." Others began to criticize before results could be attained; they did not understand why so much of the tax-payers' money was spent in a lot of "useless" musical instruments and "classical" music. A music teacher in one of the schools became infuriated at the idea of a sickly intruder butting in to upset the sanctuary of his futile efforts, and did his best to have me removed.

I plunged into the work with heart and soul, turning my greatest energies to developing the nucleus already available in the high school. Every student capable of playing an orchestral instrument was invited to join, and soon a group of forty-five youngsters was all ready to begin training. With the exception of some of the original group, the material was very crude, and the instrumentation such as to make the venture seem utterly hopeless. There were no violas in the string section, only one cello and one bass; and out of fifteen violins only two would "consent" to playing second—in fact, parents again began to file into the principal's office, this time to protest against my "trying to compel their children to play second violin." One flute and four clarinets completed the woodwind family. Five trumpets, one trombone and one tuba player constituted the brass section; and the percussion department consisted of five drummers and four pianists. There were also seven saxophone players which puzzled and worried me greatly, as I

had never before come in contact with this instrument in an orchestra.

Determined to begin right I chose nothing less than a Haydn symphony as a starter, which of necessity I had to reorchestrate for the instruments available and taking into consideration the technical possibilities or limitations of each player—a sacrilegious act which I do not repent. In the meantime I had persuaded four of the violinists to change to viola; two pianists and three saxophone players became interested in the double-bass; two other saxophones and two clarinetists were happy at the idea of learning to play oboe and bassoon; three of the best trumpeters had little difficulty in changing to French-horn; the drummers became enthusiastic about the tympani; and a few more violinists together with another cellist had been discovered in school.

Our ambition was to get ready for a public concert. Never before had I realized so fully the magic value of a definite, worthwhile, practical goal as an incentive for students. They worked unsparringly to reach the coveted end, and their whirlwind enthusiasm absorbed me completely. More than a revelation, their sincerity and eagerness proved an inspiration—even if at times their sour notes seemed like thorns piercing the flesh.

Patiently we worked day after day for weeks and months. Pleading here, scolding there, note by note, measure by measure, what at first seemed hopeless chaotic confusion began to take on a faintly discernible form.

At the end of that year, December 7, 1921, the San Diego High School Orchestra, sixty-five strong, gave its first concert at the Spreckels theatre, gaining for itself a place in the cultural life of the community and establishing a tradition which was to play a vital part in the city's musical growth.

As time went by, and as the work in the lower schools began to produce results, the orchestra grew to number ninety well rounded youngsters, with full instrumentation. The studying and mastering of the best in orchestral music became part of their regular school work, and programs of truly symphonic proportions were presented at regular intervals.

Aware of the skepticism prevalent among musicians as to the quality of performance of the average school orchestra, I must touch briefly upon the uncanny ability of these young people in their teens. As a newspaper editorial expressed it, "their performances deserve to be regarded not merely as excellent for high school students, but as excellent and worthwhile quite without regard to the youth of the musicians."

One night, a towering, queer-looking man appeared in my dressing-room after one of our concerts. "I have heard so much about your high school orchestra," he said, looking down at me, "that I decided to come and get my own reaction of your work. I am Bruno David Usher, of the Los Angeles Evening Express." And uttering some words of congratulation in a cold matter-of-fact

manner, he turned around and left before I could recover enough to say a word. Wrote Mr. Usher of that concert in Saturday Night, Los Angeles, May 22, 1926:

"To hear a high school symphony of full complement render Weber, Schubert, Liszt, Liadow and Tchaikowsky with such genuineness in every regard is inspiring, and I found myself in that mood, shouting 'bravo' at the close. It was an overwhelming experience in its significance, to find ninety boys and girls producing total results with such ease of technique and warmth."

Meantime year after year a considerable number of the student-symphonists would graduate. Through a scholarship fund raised from the proceeds of our own concerts we

were able to help a very few of them to continue their training in some eastern institution; others were fortunate enough to win scholarships or to find a place in some orchestra. By far the greater number, however, remained in the community. What was to become of them? They had grown to love their work to the point of thinking of it as a life-long occupation, some of them being ready to fill a place in a symphony orchestra at a moment's notice. The city offered no opportunities to them as it did to students of other occupations. At the precise moment when they became most valuable, when they were ready to make a greater contribution to the cultural development of their community, their outlet was cut off.

The need of some kind of an orchestra to remedy this situation had been evident for some time; it had now become a necessity. Here a rare opportunity presented itself to San Diego to build up a great civic asset through its native musical talent—a civic orchestra, which eventually could develop into an orchestra of higher proficiency.

While the idea met with the hearty approval of a few enthusiasts, no one seemed to be willing to take an active initiative.

Difficulties were of various nature. Such an undertaking had to be supported, and financial response was lacking. It was found that an amalgamation of post-graduates and professionals being necessary, labor complications had to be overcome. Again, some of the professional musicians were averse to playing with the student contingent; it took some time to convince them not only that the student material was the real reason for the enterprise, but that it was fully equal to the artistic demand. It was also pointed out that with the Los Angeles Philharmonic coming to San Diego for six concerts every year, there was no need for a local orchestra; that any possibility of dividing the orchestral audience in two factions should be avoided; and that in the event of a civic orchestra, its activities should be limited solely to practice purposes—which was the same as saying, "Yes, you may raise a rose bush, but be sure to keep clipping off all its buds before they bloom."

Encouraged by the few genuine enthusiasts I sought the advice of a late well known patron of the arts—whose name I omit in

respectful memory of his wishes. He was of the opinion that the best way of getting the people's interest in the project would be through a concert, a concert which he readily consented to finance.

A nucleus of eighty instrumentalists was selected, and after due preparations the San Diego Civic Orchestra's first concert was announced to take place at the Spreckels Theatre on the evening of April 11, 1927, with Dusolina Giannini as soloist.

It was a memorable night and an auspicious occasion; an affair that had an atmosphere of drama about it. The future of the orchestra as well as the future relations between it and the people who were to hear it that night depended upon the outcome of that concert. It was a test of a new musical venture of considerable importance. Without fear or hesitation we asked to be judged solely on our merits, asked that the possibilities of the orchestra and the role it could play in the community be given proper consideration.

For weeks afterward the success of the concert was a topic of conversation. Everything pointed favorably toward the permanent establishment of the orchestra. Everybody seemed "sold" to the idea.

Somehow this most propitious moment slipped away, and nothing more than enthusiastic talking was done about it. It seemed as if no sooner had the tiny plant pushed its way through the ground than the very light it wished for was to consume it. There was no one to give it a little water now and then. . . .

That concert brought forth a fine spirit of understanding between the professionals and the student contingent. The magic spell of music had once more broken a barrier. Young or old, the same yearning filled their hearts. Together they had partaken of the ineffable joy that comes from playing symphonic music; and together they would stand.

And so it was that the members of the orchestra, with the cooperation of the Musicians' Union, took the initiative and decided to go on at their own risk.

At the Spreckels Organ Pavilion—an outdoor setting of impressive beauty, seating some five thousand—five concerts were given that summer to enthusiastic audiences that Sunday after Sunday came to hear the "Sunset Symphonies."

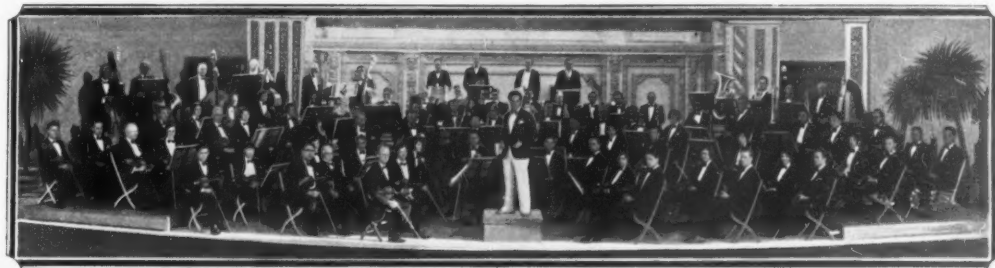
Due to financial limitations the orchestra's work did not approach the level of artistry reached at the trial concert; the personnel and the number of rehearsals being entirely insufficient. However, our efforts were evidently appreciated, for the venture met with such popular appeal that, at last, an organization was founded by prominent citizens, headed by Willet S. Dorland, to promote the orchestra and plan for a longer series of concerts for the following year.

Accordingly, eight concerts were given in 1928, and the orchestra, with the moral and material support of a sound business organization back of it, made considerable progress. From that year on, every season was marked by a decided growth in artistry; the program material developed in scope; and the audiences, keeping pace with the orchestra, grew both in size and in appreciation.

True, now and then a threatening cloud would appear in the financial horizon, but an appeal for help never failed to bring ready response. On one occasion, Madame Ernestine Schumann-Heink, that magnanimous woman and artist, saved us with the gift of

MORE and more we are facing the problem of how to nurture the seed of musical culture implanted in the public schools so that it will develop into a full blown plant. This absorbing article tells how this problem was met in San Diego, California, and resulted in the founding of the San Diego Symphony Orchestra.

—The Editor.



THE SAN DIEGO, CALIF., CIVIC SYMPHONY ORCHESTRA.
Nino Marcelli, conductor.

ONE OF THE
OPEN AIR
SYMPHONY
CONCERTS
AT SAN
DIEGO
Given in Front
of the Huge
Municipal Or-
gan.

her services at one concert. Another time Alfred Hertz—that other big hearted giant—came to our rescue. And so did Charlie Cadman; and Artie Mason Carter, whose enchanting powers did so much to encourage our workers and coax subscriptions from the hard-hearted.

A very critical moment arose with the death of our president, Mr. Dorland, at the beginning of the third season, 1929. With his passing the orchestra lost a true friend.

Things looked hopeless for the following year without him. It was the "depression" year, and no one could be induced to take Mr. Dorland's place. It seemed as if the

(Continued on page 50)



HOW MAY THE SUPERVISOR BE OF GREATEST HELP TO GRADE TEACHERS?

BY ALICE C. INSKEEP

IT is said the most useful teacher is the one who makes himself the most "useless" to his pupils. In other words,



Lanswell photo
ALICE C.
INSKEEP

my teaching must be of such efficiency that the one taught is absolutely independent of me. Sometimes we are hindered in desiring to make ourselves "useless" because our inner pride wishes us to feel that the "play cannot go on" unless the official head be present. Since starting the writing of this paper I have endured, within myself, a disquieting amount of self-examination. My ideals have been called to battle with that which I know should be done, and that which for lack of time, and insufficient assistance, I have been unable to do. Hence, the suggestions herein for the help of the grade teacher have been read from the leaves of daily experience and are given in humbleness of heart for the many mistakes which have brought me even as clear a viewpoint of this subject as the following may be able to disclose.

First: How may I be of most efficient help to my grade teacher? I must know the individual ability of my teachers, and if there be those in the teaching corps who absolutely are lacking in musical ability, these teachers I shall endeavor to have exchange work with one more proficient in music. The one teaching must surely have a correct sense of rhythm, be able to hear, detect, and correct mistakes, have the ability to read the music taught, and be able to produce a decently, acceptable tone quality, herself. A good grade teacher thus equipped will often, with the help of the supervisor, in interpretation, make a more efficient teacher of music than nine-tenths of the supervisors themselves. Why? Because they can teach, they know how to handle children, they know the art of questioning, and the method of getting independence in action and some of us supervisors who are not in daily touch with the child can well profit by more closely observing the grade teacher in action. Now, how can I as a supervisor, instruct these grade teachers in my particular branch? I should hold grade meetings every six or eight weeks; being concise and definite in instructions given. Take, with them, a bird's-eye view of the year's work. Suggest an amount of material to be covered in each month, not making this obligatory. The year's work must be finished, but, one will get more work and better work to let the teacher use her own initiative in this adjustment. Use the first fifteen minutes or more of each meeting in singing the songs

which are to be taught, in the following weeks, by the grade teacher; interpretation, phrasing, tone quality, etc., being emphasized. In your presentation emphasize the art of questioning which will help the child to furnish his own interpretation. For instance, after the child has gone through the mechanics of the song, viz. the "sight reading; question, "What is the subject of our song?" "The Moon."

"Did you ever sit and watch the moon on a summer's night?" "How did it make you feel?"

"Well, you sang it as though you were dancing a jig." The idea in featuring this phase of song work to the grade teacher will lead her, and she in turn, her pupils, to careful thought in interpretation. The grade teacher says this to me, "My children will insist on singing loudly. I have to tell them every time they sing—'now remember to sing softly.'" My answer is, "stop telling them to sing softly, and change their 'think' about what they are singing." "What-so-ever a man thinketh in his heart," so singeth he, or playeth he, or doeth he. . . ."

Secondly: Suggest that each music lesson have a definite plan of procedure just as any other lesson should have, to be effective. Each lesson should contain four divisions.

- a. Preliminary.
- b. Review.
- c. Point of lesson.
- d. Summary.

If you as a supervisor can lead your teachers to thus plan each music lesson—the plan will become an automatic process, and can be done without thinking.

Under a. Preliminary have two minutes of voice drill, sustained tone, and other drills of a simple nature. This with an old song added, serves the same purpose that running a horse around a race track serves in preparation for the final test. This is a warming up, a limbering up process vocally—if I may so put it.

Under b. Review, make yesterday's developed problem, and make of it, today's specific drill. If the rhythmic problem be such as the beat and half note, test the children individually in singing scales with different combinations as 2/4 by 3/4. If the problem be a tonal one, give specific individual drill or test.

c. Point of Lesson. Teach the teacher to ask herself—"What point am I trying to make? Did I present it correctly? Did the child grasp the point? If not, what was the matter? Was it my poor presentation, or did I present work too advanced for his mental grasp? Did I get individual independence?"

d. Summary. Clinch the lesson by gathering into a nutshell for individual consumption, the real meat of the point presented.

The third special point to be brought out

and one that must be emphasized every time and all the time, is the fact that every musical problem developed must be systematically presented, and receive as definite individual presentation and drill as any subject in arithmetic, geography or language. If musical problems were always as faithfully presented as are the problems in arithmetic, the knowledge musically, of a seventh grade child would stagger the average adult. I believe a teacher can be both a quality and a quantity teacher if she knows how to plan and systematize her work.

Give the teacher the following simple rule for starting her class in sight reading. To the child she may say "I will always blow do, or the keynote, on my pitch pipe unless I tell you. You find do, and sustain your starting tone. Sustain this and tap time on the back of your book while I count one, two, three, sing." It is to be understood of course, that the teacher knows what a good singing position is, and the minute she says "ready" every book is up, elbows in corners of the desk, and eye on the first note.

No—I am not a military officer for school room precision, but I do like to see precision which makes for efficiency, when it does not militate against artistic interpretation and rendition. This taking of a correct sitting and singing position should become automatic, and be taken instantly. To impress this upon the child I have tried the following. After explaining fully the position I desired taken, I have said, "Get out of position. Now when you hear the word position I want you to immediately get into position. Will you? Honest, now? You're sure I shan't catch you?"

I am assured most emphatically I can't catch them. I turn and talk concerning any kind of subject to the teacher, right in the midst of my talk, suddenly I say, "position," a general laugh goes around as perhaps we catch someone. Once more I say "Get out of position," and the performance is repeated. Now, why do a foolish little thing like this? Simply because it impresses one thing upon the mind to such an extent that it can't be forgotten. The first, the very first presentation of any subject is the critical moment. Just as your first impression of a person generally stays by you, so the first presentation of a song interpretatively will never be forgotten if presented vitally. The first presentation of a tonal or rhythmic problem will never be forgotten if given vital, wide awake treatment. Emphasize this point again and again. Have you ever had this experience? You walk into a grade room and ask "Have you taught such and such a subject?"

"Oh yes, we've had that." You try the children over said point. What do you find? Ignorance. What's the matter? Poor teaching. Evidently there never had been a point,

pointed enough to prick even a slight bubble in the child's general bump of "unacquaintance" with the subject. Again the question to the teacher—When you start a lesson, do you ask yourself "What point am I trying to make?"

"Did I make it?"
Why not? "Did I have a plan for my lesson? Am I able to have system in my teaching and still realize that variety is the spice of life?" Too much system you know is bad for the system. The following are questions that would do us all inestimable good, to answer.

1. What is my manner before my school; can I stand still in one place, be quiet and forceful? Can I see every child in the room at once, and instill in him a desire and love of the work?
2. Do I talk very little myself? Is the greater part of my lesson given for the pupil's own self expression or for mine?
3. Do I hold a positive rather than a negative attitude, thus encouraging, rather than discouraging the least musical?
4. Do I secure absolute freedom in a lesson? Can I give liberty and not get license?
5. Can I sense the atmosphere of my room to such an extent that I know when it's time to stop working on a certain problem and perhaps if it proves a hard one, change the subject until tomorrow?

And so we might go on from one question to another. Questions are good for one; they lead to specific self-examination; they uncover ourselves to ourselves and sometimes great is the uncovering there of.

Again what is my attitude toward those with whom I work? I am reminded of what I read just lately, in that Book of Books, "As in water face answereth to face, so the heart of man to man." If we really realize this, and realize that we get what we give; that in order to find ourselves we must really lose ourselves, then this in turn reflects upon those with whom we work, and as the Great Teacher said, and "I, if I be lifted up, will draw all men unto me;" so we, if we are so lifted up through our work and in our work we too, will draw those with whom we work, to our work. If the desire for efficiency and understanding be rightly implanted, that efficiency will be forthcoming. Then, indeed, we shall be leaders of men and not drivers. We shall be able to keep people in sympathy with the larger purposes of our work. We will have a quick appreciation of merit, a teachable spirit. We will not be aggressive and dogmatic, but firm in allegiance to principle.

We will have an enthusiasm born of knowledge, and we shall above all be a humble disciple and student of people and methods.

PUTTING THE PUNCH IN A PIANO-CLASS RECITAL

By Blanche E. K. Evans

insult their growing intelligence by permitting the students to put on a program at the musical level of the people who may come to hear it. If we can get the latter to listen to our well chosen programs, we shall have taken the first step in the exaltation of their taste. But we must do something to attract their attention, something to promote silence among them.

In this endeavor, we begin with the pupils who attend the Recital Hour Club, our machinery for education in performing, listening to and appreciating music. The club motto is, "Music is the embroidery of SOUND on a background of SILENCE." Concert behavior is stressed and disorder at one of the little monthly musicales is looked upon with much disfavor. The idea becomes an ideal, is communicated to classmates, where it influences conduct at the larger pupil-

assembly, and thence is carried home for comment and discussion in the still wider circle of parents and friends.

Of course, nothing will excuse or conceal poor work. The musical numbers must be gems of melody, harmony, rhythm and technique. But having polished her wares to the king's honor, how can the public school piano teacher set them so as to please the class of people who will have to listen? How can she transform ennui to enjoyment or enjoyment to thrill?

In the course of two decades of work in this field, the methods described in this paper have proven successful. You all know the first and simplest. It is to have the stage exquisitely decorated with palms and flowers, tall piano lamps, borrowed or rented from a department store, and the participants so well prepared that they can run their own

program, leaving the teacher free to act as hostess, to welcome the guests as they enter and are shown to their seats by other pupils who are not playing. One's prettiest gown lends dignity and charm to the occasion. The neighborhood mothers frankly admire it and it is a pleasant part of their concept of the afternoon or evening.

A second method that meets with favor is to decide upon a particular composer, choose all the numbers from his works, have one pupil act as lecturer, giving a pithy, dramatic biography and a few outstanding facts about each composition. Or the teacher can give a more ambitious lecture, illustrated with stereopticon slides and punctuated with groups of pieces by the composer selected. One given in this manner to celebrate the centenary of Franz Schubert was enthusiastically received at Woodward High School, where the writer is a member of the faculty.

Then there is the program on which each number is in a different form (waltz, polonaise, scherzo, sonata, bolero, etc.). Each pupil, before he plays the composition, explains something about its construction, illustrating his remarks by playing the themes. As a variation on this idea, the author took the theme from Wagner's O Thou Sublime Sweet Evening Star and wrote a march, a cradle song, a mazurka, a gavotte with musette, a jazz piece and an etude in the style of one of Chopin's to illustrate the effect of form on the mood, quality and character of the music. Incidentally, in lecturing to the school, she had a fine opportunity to call attention to what impress the choice of a certain occupation or a certain mode of living will produce on the character of an individual. When the school expressed their liking for the cradle song, she pointed out that it was inspired by the beautiful personality of a good mother, and when, as the climax, she played Wagner's own composition, she remarked that it showed the touch of the great master, just as a life devoted to the service of another Great Master will have a charm and power impossible to other lives.

A sixth kind of recital was entitled "An
(Continued on page 48)



SOME MEMBERS OF THE RECITAL HOUR CLUB,
Piano Department of the Woodward High School, Cincinnati, Ohio, Blanche E. K. Evans,
Supervisor.

TO a musical person or to one who knows nothing about music, the stereotyped piano recital is a deadly affliction ever invented. If the performers are little children, they will attract an audience of doting and comfortably deaf parents, and if they are older students who can give a good account of themselves, they will be listened to by a small group of appreciative professional people and fellow students, but when either group has to appear before the whole school in their particular public system or before the institution's patrons, a kind of extraneous interest is necessary to win the approval of that part of the hearers who cannot claim kinship with the youthful pianists or sympathize with their budding art.

Some districts can furnish as intelligent and well-mannered an audience of parents and friends as would attend the symphony concerts, but in others we are confronted with people whose taste is colored by the jazz orchestra in the dance hall or the trashy programs too frequently coming over the radio. The bulk of people of America do not have a fine appreciation either of compositions or their performance. They demand the gaudy or the sensational pleasure. They are in the state of the angel-child who sat at a children's symphony concert recently, absorbed in his geography lesson. When a nearby teacher leaned over to recall him to the business of listening, she found the object of his concentration was Confessions of an Artist's Model, which was masquerading in the geography cover. The average audience is worse than this boy because they talk—they talk to while away the period of their boredom.

As music educators, we must choose for our pupils material as fine as they are capable of playing and we must cultivate in them discriminating taste in rendition. One of Mr. Goossens' aphorisms is, "To find the SOUL in his pupils is the teacher's greatest task." It has always been our policy to demand and expect much from the boys and girls who enter our classes; then the results are at least satisfying; at times they have even been astonishing. We must not

SINGING VERSUS INSTRUMENTS as a Medium for Early Musical Training

By LOUISE WEIGESTER

[This is the last article in the series, *Training the Child Voice*.—The Editor.]

THOUSANDS of dollars and countless hours of time are unquestionably wasted in the pursuit of musical training for children because of misdirected efforts. The new school of psychology which has played such a large part in shaping educational aims and methods has barely scratched the surface of the subject of musical training. Hence, musical instruction has been left largely to the direction of parents, who purchase music lessons as they purchase merchandise. High-powered salesmanship, the personality of the teacher, the advice of a friend, and the price of lessons are the principal determining factors.

The chief objects in giving music lessons are musical careers and musical culture, although there are many parents who give their children music lessons simply because it is the prevailing custom, with no particular thought in mind. The disappointments of parents and pupils who have made great sacrifices toward the attainment of musical careers which have resulted only in failure are well known. Moreover, the music lessons of today can hardly be said to prepare the child for the enjoyment of a symphony, a grand opera, or a recital of classic songs. Furthermore, with the opportunities now afforded for enjoying good music by means of sound-reproducing instruments, the question is frequently asked, "Are music lessons for children worth while?"

Some people assert that music lessons should be given only to those evincing musical talent. Even if we should grant this assertion, ways for determining musical talent are not sufficiently reliable to justify one in withholding music lessons from children.

It is not my purpose to discuss musical careers except insofar as they are undoubtedly influenced by early musical training. Neither do I wish to be misconstrued as underrating the value of the study of the instruments. It is my belief, however, that much time can be saved, much greater interest in music aroused, and a more genuine musical culture established if the study of the instruments, (except in special instances) be postponed until the child has reached the twelfth year, or even later. At this time the mind becomes sufficiently mature to cope with the technical difficulties which the study of the instruments involves.

In planning methods of education in other fields, emphasis is placed upon following the order of natural developmental processes, both in the individual and in the race, as well as the natural or historical order of the development of the subjects taught.

During the past four hundred years, which mark our present musical era, instrumental music has dominated musical thought. Having been born in this era and conceiving music from our earliest years in terms of the instruments, it does not occur to most of us that musical training could exist apart from the instruments. Yet for sixteen hun-

dred years preceding our era music was almost entirely vocal, and conceived from the standpoint of the tones of the human voice. Composers were singers and teachers of singing. Music schools were singing schools. Even preceding the Christian era, records of Greek music show the prominence of singing in the musical culture of the period, a fact which is important when we consider the high cultural standing of the Greeks of that day.

The child's first musical experiences should be for the purpose of arousing his musical sense, and for enabling him to feel and think in musical terms. Music is unquestionably based upon emotional expression. As suggested elsewhere in this series, man's first expressions were doubtless gestures and crude vocalisms. Certain gestures still retain their utilitarian use. They also form the basis for pantomime, acting and dancing. The primitive vocalisms have developed into two distinct forms; speech, which constitutes the convenient mode of intellectual communication, and song, which has become the art of emotional vocal expression. Granting that the foundations of musical as well as other training are laid in the very earliest years, it is obvious that the child's first musical experiences must be through the medium of his voice. Many educators admit this, but few of them realize the possibilities which are offered through this medium. If parents were as keenly interested in the musical training of their children in the cradle as later, it would be quite as easy for them to arouse an interest in the musical quality of the voice as in the vocal forms used in speech. My experience leads me to believe that scales, broken chords and arpeggios can be taught to children simultaneously with speech or even before. As the child begins his first random vocalizations, they can be organized into musical combinations as well as into speech forms. This belief is, in harmony with theories expressed by Spencer, Krehbiel and Paul F. Laubenstein to the effect that, had it been so willed, language based upon tonal varieties might originally have been established in place of our present one of vocal symbols based upon consonantal stoppages. If you have a child from one to two years of age in your home an experiment along this line should prove to you that the child imitates tonal combinations with as much or even more interest than speech forms. Moreover, I am strongly of the opinion that melodies and tunes or songs without words do not belong to the earliest period of musical training but that the child's natural random vocalizations may be organized into the scales, broken chords and arpeggios, with no attendant displeasure on

the part of the child to establish the true foundation of melody and song. We are apt to view the child from the standpoint of our own preferences. If a child's first interest in sound can be directed toward our recognized tonal system, we should probably find few cases of so-called tone deafness.

In the period wherein the child learns his first nursery rhymes and kindergarten songs, a keen emphasis upon the tonal quality of the voice as upon words and tunes will lead toward the establishment of a real musical sense, as well as a dependable vocal technic for both speech and song. Moreover, with the vast amount of appropriate vocal literature available, the child may profitably devote many years of his musical education to the exclusive study of vocal music.

I have been asked if the child can learn the fundamentals of music through singing as well as through the instruments. He can, and more easily. When in his first attempts to use the pencil the child tries to make circles, why not have him turn them into notes by adding stems and flags? After the child has acquired skill in making notes, he may place them upon the lines and in the spaces of the staff, without reference to their musical significance. Next the lines and spaces may be named. The scales, broken chords and arpeggios which the child has been taught to sing may eventually be placed upon the staff, and the real foundation for musicianship be laid. Notes are far easier to make than most of the letters of the alphabet; and chords, arpeggios and scales are no more difficult to write than words. Of course, as the child writes the notes, he must eventually be taught to associate them with the notes he sings. The process is very similar to that of learning to speak and to write the language. Moreover, there is no better system for establishing a sense of time than that of the tonic-sol-fah. Thus, if sufficient emphasis is placed upon its importance, and the instruction is competent, the foundation for musical training may be laid in a way that will make a lasting impression, without difficulties and without the use of modern instruments.

Early training of this kind leads naturally to the study of the instruments. Pursuing our course of thought along the line of historic development, we find instrumental music receiving its impetus through the development of harmony. Therefore, instrumental music should be approached through the study of elementary harmony and chord playing, which children from ten to fourteen take up with interest. Piano playing in its fullest sense is estimated to require the mental capacity of the high school student. In view of the musical experiences which

the child may have through singing, we see the waste of time and energy in devoting six or eight years in early life to a subject which could be mastered to the same degree in two or three years at a later period when the mind is more mature.

There are advantages to be derived from early voice training other than purely musical ones. A good use of the voice compels deep breathing which is productive of health and poise. It is valuable in connection with speech. Well-selected texts in connection with song singing unquestionably inspire noble thoughts, refined expression and an interest in poetry.

Returning again to our historical basis of thought, we find primitive races of all time as well as the Negro and Indian in our country creating melodies of the greatest beauty through the medium of the voice, and with the use of practically no instruments save those of percussion. If the talent of our own children were preserved and developed as is the talent of these races, the long-agitated American school of music founded upon the native musical ideas of our own race would become a reality. The truth is that our present methods of musical training for children tend to check and suppress rather than to preserve and develop musical talent.

The old idea of practice which is the bane of existence to most children finds no place in this plan of musical training. One of the fundamental factors of habit formation, according to psychologists, is pleasure or satisfaction. Repetition without pleasure creates aversion. Even wrong habits are formed through the pleasure of doing the wrong things. Therefore, that form of discipline which seeks to impose practice upon children with the idea that they will eventually learn to love the thing which they now hate is a psychological fallacy.

I have never known a young child who did not like to make all kinds of sounds with his mouth. I have never had a young child under my direction who did not take an interest in vocalizing. I have never known a child who did not enjoy singing. Therefore, why go out of the way in search of a medium for early musical training when nature has provided one which is entirely adequate?

A question has been asked relative to vocal exercises for adolescent boys and girls. Adolescents do not enjoy exercises as much as younger children, but, at this age, they will consent to use them if they see the advantage of them. Almost any exercises may be used. The exercise of itself is of little importance, but it must be adapted to the needs of the pupils, especially the boy, with his constantly changing voice. I consider the establishment of breath control of primary importance at the age of adolescence, for, without it, the vocal adjustment may be so unstable as to cause a distinct aversion to singing.

WHY WISH FOR VIOLA PLAYERS?

By CAPT. EDWARD T. PAYSON

Assistant Director, Culver Military Academy Band

"If only we had a viola player! Then we could have some quartets."

I am sure that this sentiment has been repeated and echoed by musicians, supervisors, and teachers of music throughout the nation, especially in the smaller schools and communities where a viola is still "rare avis" in spite of the magnificent strides now being taken in school music.

In the private school in which I teach, wind instruments are plentiful due to the fact that the band is our leading musical organization. Every year we have several good violinists, and occasionally a cellist. But never do we snare a good violist. I am a cellist of modest ability who has never forgotten intimate nights when I squeezed, dragged and pushed my "dog-house" through the subway from suburb to town and back again in quest of a few hours of Haydn, Beethoven, and in rash moments, even Smetana quartets.

At last the days of wishing are over for me. Again my home and studio resound to the phrases of well-loved (and, I must admit, easier) quartets. Now and then we invite a French horn, clarinet, and bassoon from our capable band to add their interesting voices in a septet, or perhaps the lovely clarinet quintet by Mozart.

During the past few years we have required our band members to demonstrate ability in brass or reed ensemble work, but to the string players these sessions are initiations, a taste of something new,—not yet quite trusted, but certainly capable of keeping one busier with his instrument than the average amateur orchestra composition.

Here is the recipe for making violists flourish where only sixteen violinists grew before. Transpose the viola parts into the treble clef a fifth higher than it actually sounds. Thus: if the note in the viola part

is Middle C on the center line of the alto staff it should be written as G on the second line of the treble clef. Tune the viola

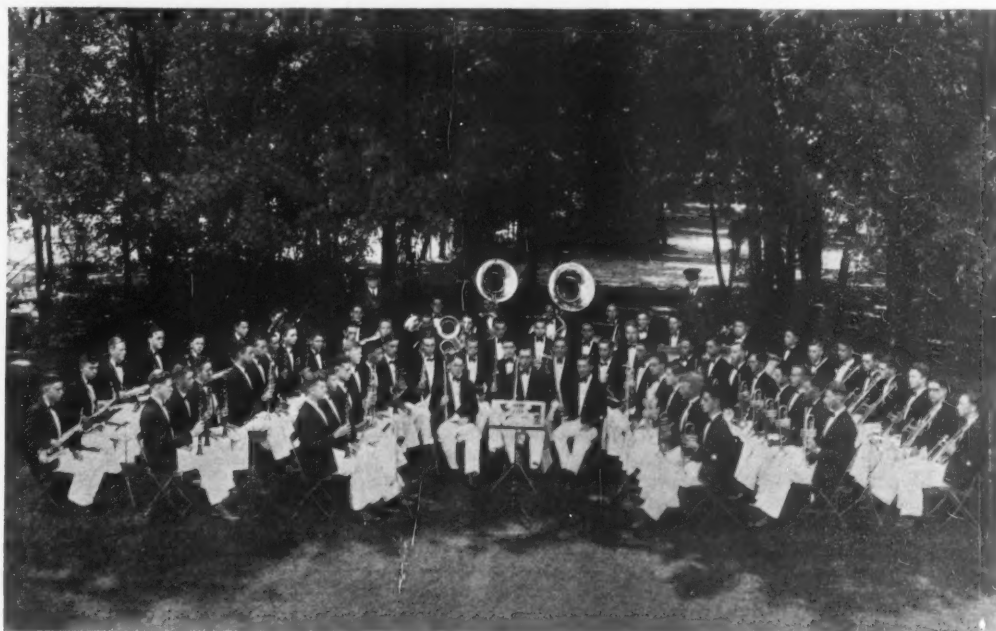
as it is always tuned: to A, D, G, and C, and hand it to a good violinist who might not otherwise command a place in a quartet due to the fact that there is room for only two, and have him play it just as if it were a violin. Voila, you have a potential string quartet. For study purposes it is well to let all the violinists have a turn at the viola.

It must be remembered that the violinist, although tuning his viola to A, D, G, and C

should, in performance, consider the A string as his E string, and D string as his A string, and so on. He will find that he must stretch his fingers just a little, too, in order to produce correct intonation.

Who is to do all this transposing and copying? Just now I am doing it, and it is well worth the labor involved. My fellow cellists and fiddlers who would use this path

(Continued on page 46)



MIDSHIPMAN BAND OF CULVER MILITARY ACADEMY,
Culver, Indiana.

Music to Be an Important Part of George Washington Bicentennial

Music will play an important part in the celebration next year of the two hundredth anniversary of the birth of George Washington, and for many months the Music Division of the United States George Washington Bicentennial Commission has been gathering data and conducting research into the music of Washington's time.

It is inevitable that music should be an important feature of the work of the commission, for the associate director, Congressman Sol Bloom has had long experience in the music publishing field, and is aware of the importance of music in all public celebrations.

The work of the Music Division has consisted first in assembling all facts regarding the music of Washington's time, songs and pieces written specifically in honor of Washington and American music and works from abroad which were known and played in the eighteenth century; and then in making such information available to the public. To this end libraries throughout the East have been visited and searched, private collectors have been consulted, and photostatic copies of

manuscripts, rare prints and editions have been assembled at the headquarters of the Commission in Washington. The results of this research are to be made available in two publications. The first will be a collection of eighteen songs and pieces entitled, *Music From the Days of George Washington*. These pieces have been selected by Carl Engel, chief of the Music Division of the Library of Congress, who is providing an explanatory introduction to the collection, and the music itself has been arranged by W. Oliver Strunk of the Music Division of the Library of Congress.

To give full information about all music of Washington's time, a second publication is planned, a book entitled *The Music of George Washington's Time*, which has been written by John Tasker Howard (author of *Our American Music*) editor of the Music Division of the United States George Washington Bicentennial Commission. This work will tell of the musical background of early America, of early concerts, popular songs in the eighteenth century, the dances of Washington's time, musical instruments, and will

give a complete account of music associated with historic events. The latter part of the book will comprise a catalogue of eighteenth century music in modern editions, and of modern music commemorating George Washington, or otherwise appropriate for use in Washington Bicentennial celebrations.

To insure the completeness of this latter part of the book the Commission invited music publishers to send to its headquarters in Washington copies of all music which they publish appropriate to the occasion. This has been catalogued, classified and cross referenced, and will become a permanent part of the archives of the government.

Why Wish for Viola Players?

(Continued from page 45)

towards the realm of chamber music will have to do the copying and transposing for their groups.

I am hopefully awaiting the day when all publishers, especially those who print educational music, will furnish a treble-clef viola part for all compositions whether for solo, quartet, or orchestra. The optional third violin part now furnished by a few publishers as a substitute for the viola part

is only a makeshift useless for chamber music study. For where are those necessary and beautiful low tones from G below the treble staff down to C in the bass staff?

After all, why should viola parts be written in the alto clef when French horn and alto saxophone parts are always written in the treble clef? How much better it would be if a third of the violins (not the poor ones) in the average small school orchestra were playing those enriching viola parts rather than leaving them unplayed or hopelessly overbalanced.

And therefore, instead of wishing for viola players for our quartets and orchestras, let us all open this easy door to greater tonal delights by transposing the viola parts. At the same time I hope that more and more music buyers will voice a demand for treble-clef parts from the publishers, who have always shown such a gratifying desire to place at our disposal the best in music.

How to Practice the Violin

By OTTAKAR SEVCIK

There is no doubt that violin practice is an art in itself. There are many violinists who study laboriously for hours at a time, simply doing mechanically scales, bowings and finger-work, thinking that in this way they will acquire a perfect technique. This kind of practice is not only very monotonous, but dulls the musical instinct of the pupil and does not lead to the desired results.

The secret of efficient practice lies in concentrating along the line of certain general rules and of keeping them constantly in mind. I consider these rules so important that I have embodied them in the preface of my new work, *School of Interpretation of the Violin*, Op. 16, which has just recently been put on the market.

These general rules briefly are:

To play beautifully one must also study beautifully and musically, observing always with great care all the dynamic signs.

To play in tune, one must practice slowly and must be able to name each note which he plays. Contrary to the pianist who lifts his finger after each note, the violinist should hold down his fingers as long as possible on the string.

To be able completely to master bow control, one must continually apply various bowings in different parts of the bow from passages adapted from his solos, either concertos or pieces.

To cultivate a large tone, one should practice at the point of the bow, playing the requisite bowings with an even broad stroke.

To secure a soft, flageolet tone, one should practice with the edge of the bow-hair and near the finger-board.

To improve the sense of rhythm, one should at times count out loud the eighths, then quarters. Do not use the foot in counting; instead "walk out the rhythm"; that is, make a step on each beat in the measure, calling out the beat at each step.

In the regular diatonic scales, do not lift the fourth finger until the first and second fingers are placed on the adjacent string.

In playing octaves and tenths, the second and third finger must remain on the same string on which the fourth finger rests and must by no means be raised.

Never practice on strings that are not perfectly true in fifths.

As a concluding thought, we must remember that only by acquiring a faultless technique can a violinist do full justice to the great classics in violin literature. This comes only through a slow, patient process of training the mind along orderly, well-planned systematic lines. Practice should not be dull and uninteresting. On the contrary, when one realizes how to analyze and criticize his work, and how each technical problem can be solved logically, violin practice should not be a drudgery as so many violinists now consider it to be.

This I have attempted to show in my new work. Once a pupil gains the appreciation of these ideas and has learned to practice in a slow, rhythmic, pulsing way, with complete control of nuance and shading, he will enjoy his practicing; for them it will be beautiful to listen to and this will be reflected in his finished performance before the public.

OBITUARY

HAROLD HUNI

Harold Huni, vocal teacher and manager of the New Haven School of Music, passed away suddenly on November 13. Mr. Huni was born in 1871 of French and Swiss parents. Following study with Ortgren of the Royal Opera of Stockholm and Cabell of the Brussels Opera, Mr. Huni made three concert tours which included appearances in forty states. After his marriage to Estelle Merica, violinist, Mr. Huni settled in New Haven, where they both became associated with the School of Music. Mr. Huni recently devoted his entire time to teaching. His most noted pupil was Charles Kullman, who studied with him for seven years. Mr. Huni leaves a widow, a daughter, Estella, and a son, Addison.

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of TSCHAIKOWSKI'S
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What Should Be the Goal of School Music?

(Continued from page 42)

2. According to Belaiew-Exemplarsky, the second, but still very important element in music which is of natural interest to the child, is the motor element. That is to say, the child is interested in sensing and experiencing music in terms of his own bodily movements. This expresses itself in two ways; first, as an interest in rhythm, which is felt in and through muscular action; second, as an interest in melody, which, she claims, is essentially felt as something sung. This last point is really of very great moment. It indicates that the child's natural feeling for melody is not a feeling for a pattern of tones or intervals primarily, but first and foremost a feeling for something he can carry with his voice and sense with his body. We would conclude at once that, beginning with the kindergarten, everything possible ought to be done to capitalize the free and spontaneous singing of the child. When the children listen while the teacher sings a new rote song, the aim should be not to print something on their minds, but to make them want to possess and enjoy the beauty of the melody to the full, by singing it. Again, with some Mother Goose songs which the children bring to school as part of their musical vocabulary, the children may sing with the teacher, without any preliminary listening experience. Some teachers make an absolute rule that children must never sing with the teacher. When stated in any such extreme and exclusive form, we believe this to be a mistake. The child's interest in the melody is not directed towards the abstract pattern of the sound, but to its singability; and that interest should be given the freest play.

3. The study also shows that the children were capable of a surprising intellectual grasp of the music. One of the questions regularly put was "What kind of music was that?" It was found to be quite intelligible. The children proved to be entirely able to apprehend the music as such, to single out its motor element (tempo, melody, and rhythm) and to give an account of it in words. It was also found that the children rather failed to distinguish between their imagination, and the actual musical percept. They tended to think of musics as being "about" things, i.e., as telling stories, expressing ideas, and so forth. One other interesting result should be mentioned in this connection. Their teachers rated these children on musicality, and these ratings had a close relationship to the quality of the answers they made to the questions addressed to them about the selections they had heard. The conclusion drawn is that the ability to give a good verbal or intellectual response to music is closely associated with the real musical feeling itself.

We obtain here suggestive insights into two major fallacies in music education, intellectualization at the adult level, and the refusal to intellectualize at all. By all means children should be encouraged to have and to express ideas about music they have heard and enjoyed. And while it is necessary to use some tactful control to prevent the story-telling impulse from running away with the situation, yet the child's tendency to associate ideas with music, to feel music as "about" a star, a running brook, a lake, a bird, the forest trees, and the like, is a perfectly natural expression of his musical interest. Encouragement and recognition of this interest should take the form of giving the child an opportunity to say whatever he wants to say about music he has heard. It should not take the form of constantly prodding the child to make forced associations, to look always for a story or a definite idea back of the music. If we do this, we falsify all our values. We put into the center of our picture something that by no means belongs there, although it has a very real place. The ideal educational situation here (and of course it cannot always be realized, even by the best of teachers), is one where the child's spontaneity is given free play, so that on the one hand the way lies open for a natural, exuberant bubbling up of imaginative and intellectual reactions, while on the other hand there is no com-

pulsion to produce such reactions if the music does not supply the urge.

IS MUSICALITY UNIVERSAL?

Our position is that in a very real sense musicality is an almost universal natural endowment among school children. First, it is necessary to define this claim with care. Secondly, we must bring it into relationship with the ascertained facts which bear upon it. What we want is no windy, idealistic slogan, but a solid, scientifically based conclusion to guide us.

1. First let us consider the question of the so-called monotone. The position now taken by most progressive music educators is that the monotone is a problem case rather than a hopeless case, and that the nature of the problem varies with different individuals. In other words, the first thing to do when we are confronted with a monotone is to try to make up our minds just where the difficulty lies, and to what classification he belongs. It has been said that monotones almost always fall into one of four classes:

(a) The child who has not yet found his singing voice,—that is, the child whose head tones have not yet been established. The difficulty experienced by monotones of this type is easily overcome by properly directed effort along the line of voice building.

(b) The child who is inattentive to pitch, or who fails to recognize changes in pitch. Here the indicated attack is by directing the child's attention to pitch changes. We may have the child motion up and down with the hand as the teacher or the class sings up or down. We may have him stand on his toes to sing high. We may use various devices and games in which the child tells which of two tones is higher. Such a story as that of the Three Bears may be used to call attention to three levels of pitch. Attention may be directed to wide differences of pitch level on the piano.

(c) The child who lacks coordinational ability in the vocal muscles. Such a case is harder to deal with. The procedure is much the same as with the second group, except that more exacting effort of attention is required. The child may be required to think a tone very hard, and then to try to sing it. Such work as this should never be continued for more than a very few moments at a time.

(d) The child who is the victim of some physical defect, such as partial deafness, adenoids, or definite speech deficiencies of various kinds. Such troubles usually will not yield to anything less than medical treatment.

Other classifications have been proposed, and may be familiar to the reader. No such grouping is founded on indubitable research results, and the one here given may be as helpful as any. The essential outcome is that the entirely unmusical child is a rarity, and that music education has a mission and a responsibility to children who at the outset may seem rather hopeless cases.

2. One of the most important studies of poor musical endowment is Schüssler's investigation of 200 children classified by him as "unmusical." He gives it as his opinion that from five to ten per cent of all children fall into this category. Incidentally he finds that the "unmusical" and the "half musical" children do considerably worse in school work in general than the "musical" children. In interpreting his position, however, there are two points to be considered. First, his criterion of "unmusicality" was grade in school singing. We gather from his account that no particular attempt at remedial work, similar to that recommended above for "monotones," was made on behalf of the children represented in his study. The second point which calls for comment is his explicit statement that the "unmusical" children can still profit largely from musical instruction. Here of course we come back to our opening distinction between musicality and ability to perform. Because a child is not prospective glee club material we should not assume that our scheme of music education owes him nothing. He may still have a keen and delicate musical sensitiveness which makes musical opportunities exceedingly valuable to him as educational avenues for self expression and development.

3. The idea of musicality as something possessed by all but often dissipated by im-

(Continued on page 48)



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proper training and lack of opportunity leads to what in our own opinion is the most significant line of thought developed in this whole connection. Bernfeld discards all the more ordinary notions, and insists that musical progress depends on the individual's "will to be musical." In other words, musicality is a dynamic, not a static or mechanical affair in human life, and must be so treated in education. The musical child is not necessarily one who possesses a beautiful voice, or fine motor capacity, or an intellectual ability which gives him a ready mastery of the problems of musical theory. The musical child is one who possesses an inner urge towards music. Such a child may or may not possess the talents which will make him a fine executant artist or an effective composer. These talents of course are far from unimportant, but they are not the essentials. Musicality essentially depends upon will. If the will to music is lacking, musicality itself is lacking.

Now as Bernfeld clearly intimates, the will to be musical can be fostered or antagonized by circumstances. This is one great reason why, as we have already seen, children from musical homes are much more likely to rise to high musical achievement than children from unmusical homes. But we are particularly interested in the bearing of this idea upon music education in the schools. And the lesson is both clear and supremely important for a constructive practical philosophy of music teaching. It is this: The primary business of the school music teacher is to foster and develop the "will to be musical."

We may pause here for a moment to make a few comments. Certain types of so-called music work in the schools definitely and obviously antagonize the will to be musical. This always happens where the chief emphasis is upon the mechanics of technique or intellectualized theory. For instance, the abrupt introduction of the musical score early in the grades, as an explicit problem, nearly always means the substitution of a quasi-mathematical puzzle interest for a real musical interest. Again, if we put drill on voice production or on instrumental technique in the foreground, we imperil the pupil's interest in music. As far as secondary education is concerned, the surveys by Hutson and Scott on the musical interests of high school students are exceedingly enlightening on this point. The detailed statistical findings will not be reproduced here,

though they well repay careful study. In general the outcome of this work shows a strong interest in and desire for music on the part of students in high school. This manifests itself in many ways, such as the persistent wish to take music lessons outside of school, the large numbers reporting a desire for further musical instruction (only 26 out of 240 seniors giving a negative reply here), and the fact that a steadily increasing liking for music is found with increased stay in school. What is especially notable for us is that by far the most important reason given for discontinuing music study outside school is the pressure of school work and the fact that music study receives no school credit. To be specific, 35 per cent of those who studied music previously discontinued their work during senior high school because of the pressure of school work, and 9.15 per cent of those who studied previously discontinued their work during senior high school because of dislike. Evidently then the music educator has on his hands the job of educating the traditional senior high school. The primary business of music education in the high school is to organize a situation where the natural musical impulses of the pupils are adequately recognized, and where the school becomes the friend rather than the foe of the will to be musical.

To clinch this whole point we may refer to the fact well established by Thorndike, that interest and ability tend to coincide. Interest in a subject is not a guarantee of high ability compared with other people. One may be very much interested in a subject, and yet fail to do as well with it as some other person of greater natural endowment or better preparation. But if we drop comparison with others, we can say that an individual is likely to do his own best work in those fields where his interest is greatest. And this is particularly true if such an interest has been of long standing. Hence we would be justified in holding that a person's interests show the vital, growing points for his educational and personal development. If we can evoke in a child a keen enthusiasm for music, if we can sustain this interest over a period of years, and steadily build it up to higher levels, even though he never becomes a virtuoso or a composer, he will have found himself and his personal happiness, and built for himself a better life and a wider personality through music. This is the chief business of music education.

Putting the Punch in a Piano Recital

(Continued from page 44)

Evening with the Spirit of Music." One pupil, in Grecian robes of white and gold, recited a metrical prologue and epilogue, and introduced each piano number with an appropriate verse. The program was arranged in five parts; one devoted to rhythmical music (dances, marches), one to program music, one to classical, one to romantic, and one to modern style.

Nor have we exhausted our resources, for one concert was entitled "A Tableau Recital," the compositions being chosen with a view to illustrating them. For example, there was Liadov's Musical Snuff Box, with its nodding grandmother, coquettish maiden and sailor lover (you may have seen it in Chauve Souris); Haberbiel's etude, "The Awakening of Spring," represented by a cherry tree in full glory of spring blossoms (made in the Art Department), under which lay a lovely young girl, just waking from her slumbers. Her head rested in her clasped hands and she gazed up at the tree with a look of delight. At an appropriate moment in the music, the listeners were startled to hear the song of a lark, the notes of a robin, and the call of the oriole—the contribution of one of the boys in the orchestra, who was a clever bird-mimic. Another scene which evoked much applause represented two Indian braves in full regalia of paint and feathers, smoking the peace-pipe to quiet the wailing of a little papoose, held in the arms of its squaw-mother—the subject of Cadman's beautiful Indian Cradle Song. Still another scene was the pantomime of Cinderella, performed to Bendel's composition by that title (Aschenbrödel).

Several times we have given a color recital. The entire auditorium was in darkness save for the spot-lights focussed on the pianos, a different color being used for each pupil. For Arthur Edward Johnstone's Kaleidoscope, the colors changed.

At another time with the teacher's help, one of the girls wrote a play, "What the World Would Be Without Music," other pupils took the characters of the Mother, the Soldier, the Priest, the School Principal, et alia, and the music program occurred as such a natural part of the action that the audience went home, not sure whether it was a drama or a concert they had attended.

Some of the piano-class teachers in the grade schools have experimented with our idea quite successfully. In one suburban district, the music teacher's sister wrote a beautiful music-pageant, the mothers' club helped with costumes and the young instructor had gotten her music so well taught

that the evening was an outstanding success. Another teacher wrote a flower-garden story, represented the garden on the stage, with the children dressed as flowers growing in its beds and chose music with flower names.

In all of these efforts, aside from their effect on the audience, one must not overlook the pleasure and education the pupils derived, in addition to their music training, by being allowed to design their own costumes, help to make stage settings and learn histrionic parts. The good times incidental to preparation and rehearsal give a most desirable atmosphere in which memory will hold the compositions learned.

Gamble Hinged Publishing Voco Study Plan

The Voco Study Plan and Teachers' Manual, by Charles Norman Granville, a series of thirty-eight lessons for the teaching of singing in classes or groups, is one of the most successful publications of the Gamble Hinged Music Company in Chicago. This study plan is creating much interest among voice teachers. According to them: "It inspires the student to greater achievement; it solves the vocal problems which confront the teacher; it makes the study of singing a joy instead of a drudgery; it gives the student a correct foundation upon which to develop the singing voice; it teaches the correct articulation of vowels and consonants and how to enunciate words clearly and distinctly, and through applied psychology it approaches the subject in a unique and interesting manner, bringing about results that are definite."

Helen Sneed Parsons writes: "Dear Mr. Gamble: Have been so busy with my Junior Voco Study Club—had thirty-five children last Saturday—I haven't had time to start the Senior Club. I begin it next week however, with twenty enrolled. Have not yet scratched the surface. Please send eighteen more copies of 'Voco.'" A later letter from Mrs. Parsons tells of an enrollment of seventy up to November 15.

Notice to Officers of All Music Teachers' Associations

In order that a complete list of local music teachers associations may be secured for the report of the Advisory Council of the Music Teachers National Convention, you are requested to furnish the following data to Dr. Francis A. Wheeler, Chairman Advisory Council, M.T.N.A. Centenary College, Shreveport, La. List of officers; number of members; amount of dues; dates of meetings; specimen programs.

Please do this at once in order that a comprehensive report may be made.



THE ERASMUS HALL BAND, BROOKLYN, N. Y.

Some Teaching Questions for Every Music Educator

By Elizabeth Simpson

Are you vitally interested in your profession? Are you looking forward to the new season with the resolve to turn the liabilities of last season into the assets of this one? Then this is the time for your annual inventory. Your capabilities, your achievements, your aims, your equipment, your teaching talent, your personality, your enthusiasms, form your stock in trade. Look them over, evaluate them in the light of last season's experience, and see how many past models of thought should be discarded, and what additions you must make to your equipment to bring it up to date. Turn the light of searching scrutiny into the storehouse of your mind and see if your pedagogical stock is dusty from too little use, or frayed from too much wear. Here are a few questions that will aid you to set your musical house in order, and to solve the inner problems that will aid you to conquer adverse environmental conditions.

How about my equipment?

Is there thin ice in my musical education that I am apt to break through so that I flounder helplessly just when my footing should be most firm? If so, I am apt to sink if I cannot struggle out on to the solid ground of good musicianship. I will study more next year, and fill up the holes in my education.

Is my education an achievement or a growth?

Am I apt to feel that my trip to Europe fifteen years ago built for me an educational platform on which I can stand all the rest of my life? If so, I shall probably find myself standing alone while the rest of the world moves on. Education is not a static thing, but constant growth attained by unremitting effort.

Am I progressive or regressive?

Is my mind hardening with my arteries so that I find myself out of sympathy with the trend of modern thought? Am I a reactionary, looking backward to the good old days and bemoaning the frightful musical conditions of today? Or am I "standing on the forward edge of my time," with great new plans for a great new future? Am I older than my years, or am I young in spite of the years? I wonder if I cannot swing into line mentally and professionally and come along with the procession of the best modern thought.

How about my personality?

Am I a positive, compelling force, eager to help the young musical life about me, willing to give twice value received, warmly friendly to students, and genuinely interested in their problems? Do I believe with all my heart in their ultimate success, and am I ready to put my shoulder to the wheel to help them to attain it? If so, all is well; if not, let me look to the human side of my work.

Have I teaching talent?

Do I love my work so that I feel sorry for everyone who is not a teacher? Can I do a clean, scientific job with the musical materials of my craft? Can I get results? Can I develop technique without bungling? Can I explain a knotty point simply and clearly, or are my explanations so muddy that I make even a simple thing obscure? How about my attitude—is it positive or negative? How about my criticisms—are they constructive or destructive? Does a student leave my presence discouraged, or does he feel that he knows what to do next week, that he believes he can do it, and that he will like to try?

Have I tact?

Can I lead a pupil from a wrong track to a right one without humiliating or discouraging him? Can I remember to build up a pupil's initiative instead of dominating him by my own personality? Can I remember not to do a pupil's work for him, but to give him all the responsibility that he can bear? Can I remember that a teacher who scolds or who resorts to sarcasm is a bully? Can I remember to treat my pupils with the courtesy and consideration that they invariably show to me?

Do I teach good music and that only, even to children?

Do I seek out the hundreds of lovely little classics by the great masters, and let the musical taste of my pupils form itself upon those models? How about my public recital programs? Is the proportion of cheap music to good music five to one, or the reverse? Do I make the children in my class crusaders for good music, and urge them to share their pieces with their friends as they would share any other good thing?

As a teacher, am I an artist or an artisan?

Am I content with mechanical perfection, or do I develop musical understanding as well? Am I content with mechanical perfection plus musical understanding, or do I also strive to kindle a flame of imagination in the pupil that will recreate for him the fire of inspiration felt by the composer? Can I remember that it is not enough to teach understanding, even though this solid superstructure must also be built with care; but I must teach interpretation, not only through its laws, but also through the development of the emotions and the imagination of every pupil, from his childhood to his adult years. I must teach my pupils to do, to think and to feel, if I am to be an artist instead of an artisan.

Stokowski Returns to Philadelphia Orchestra

Vacation Over He Takes Up Baton
Again Offering Notable Program

The program for the regular Philadelphia Orchestra concerts of November 20 and 21 was a happy selection of Leopold Stokowski, particularly as it was given a nationwide broadcasting. This marked the first time that Dr. Stokowski and his orchestra have broadcast a regular concert when the audience was present.

Only the classics were represented and with all due respect to many of the modern compositions which are intensely interesting it is a welcome relief to hear the glorious works of the old masters, in which there is symmetry of construction, power and continuity of thought, sane rhythm, lucidity of phrase, and wholesome melody.

Dr. Stokowski, who returned to the conductor's stand after two weeks' vacation for this pair of concerts, presented Gluck's overture to *Alceste*; the Haydn symphony No. 13 in G major; a seldom heard Mozart concerto for Flute and Harp, and the fifth symphony of Beethoven.

The *Alceste* overture was beautifully played. The Haydn symphony was performed from first note to the last with finesse. Every detail of tempo, nuance, dynamics and emotional effect, had been worked out to a degree of perfection rarely realized. The audience for once even forgot to cough, so completely was it under the spell of the music. Edna Phillips and W. M. Kincaid, first harpist and first flutist (respectively) of the orchestra, were the soloists in the concerto. Each one manifested fine control of his or her instrument. Both soloists were warmly received and recalled numerous times.

The Beethoven fifth received a masterly reading. The enthusiasm of the audience

throughout the concert bespoke the involuntary response to these old master's works.
M. M. C.

Cecilia Hansen Festival Soloist

Through the intermediary of Concert Direction Dr. G. de Koos, N.V., The Hague,

Cecilia Hansen, violinist, appeared as soloist with the Concertgebouw Orchestra at the recent Glazounoff Festival in Amsterdam. The concert was conducted by the composer.

The Erasmus Hall Band of Brooklyn

The Erasmus Hall Band, Brooklyn, N. Y., organized in 1925, consisted of three pieces; trumpet, saxophone and drum. Today there are fifty-two members in the band. The constituents of the band are: thirteen saxophones; eleven trumpets; nine trombones; ten clarinets; three tubas and five drums.

The members play at all school functions, such as football rallies and football games. The band has appeared at a number of theaters in Brooklyn; this year they played at the Brooklyn Strand and at the Brooklyn Paramount and performed at the Manual-Erasmus game at Ebbets Field. The band will preside at all the post season games in which Erasmus takes part as Erasmus Hall has an undefeated football team.

Umberto Pisani, the director of the school band, graduated from the Conservatory of Rome and later studied under Mascagni. Mr. Pisani has been teaching music in Erasmus Hall for eight years. He organized the band in 1925 and has been director ever since.



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BACH: Organ Prelude, G65
LISZT: "Benediction de Dieu dans la Solitude" (Benediction of God in Solitude) based on a poem of Lamartine..	1.00
CHOPIN: Nocturne, C50
(Edited in accordance with Franz Liszt's indications)	

IN PREPARATION

LISZT: "Mephisto Waltz"
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CHOPIN: Ballade, A Flat
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Pocket Transposition Chart

In response to numerous calls for some device or system to quickly determine equivalent tones on the various keyed instruments of the band, the above chart has been prepared and copyrighted by the York Band Instrument Co.

How to Use It

While rehearsing, you detect a discord which apparently exists between the clarinet and the oboe. The clarinet is pitched in the key of B \flat , while the oboe is in C. You ask the clarinet what note he is playing. He replies that it is D. Upon referring to the chart, you find that the equivalent tone on the oboe is C—and if your oboe is not playing C or some tone that chords with C, you have located the source of the difficulty.

How to Determine Corresponding Signatures

To determine signatures of instruments pitched in different keys, proceed as follows: assume that the oboe part is written in two flats, and you wish to determine the signature of the B \flat cornet, or some other B \flat part. Two flats is the key of B \flat , as will be noted from first column on

chart. Now, drop down in the column under the oboe heading to B \flat . Then follow across to the corresponding note under the B \flat cornet. You will note that it is C. In other words, the cornet part will be in the key of C, or in the natural key without any sharp or flats. Here in compact form, you have a chart that will prove to be of inestimable value in teaching both band and orchestra.

Copies of this chart singly or in quantity will be furnished free by the York Band Instrument Co.

Signatures	Actual Pitch C Flute or Piccolo Oboe Bassoon C Sop. Sax. C Mel. Sax.	Db Flute or Piccolo	Eng. Horn F Alto	Bb Sop. Sax. Bb Ten. Sax. Bb Bass Sax. Bb Clarinet Bb Bass Clar. Bb Cornet Bb Trumpet	Eb Alto Sax. Eb Bar. Sax. Eb Clarinet Eb Alto Clar. Eb Alto	A Clarinet	D Horn	Trom.—Bass Clef Bar.—Bass Clef Eb or Bb Tuba
No flats or sharps is the natural key—or key of C.	G# (Ab)	G	D# (Eb)	A# (Bb)	F	B	F# (Gb)	G# (Ab)
Sharps or Flats of	A	G# (Ab)	E	B	F# (Gb)	C	G	A
1 flat...F	A# (Bb)	A	F	C	G	C# (Db)	G# (Ab)	A# (Bb)
2 flats...Bb	B	A# (Bb)	F# (Gb)	C# (Db)	G# (Ab)	D	A	B
3 flats...Eb	C	B	G	D	A	D# (Eb)	A# (Bb)	C
4 flats...Ab	C# (Db)	C	G# (Ab)	D# (Eb)	A# (Bb)	E	B	C# (Db)
5 flats...Db	D	C# (Db)	A	E	B	F	C	D
6 flats...Gb	D# (Eb)	D	A# (Bb)	F	C	F# (Gb)	C# (Db)	D# (Eb)
7 flats...Cb	E	D# (Eb)	B	F# (Gb)	C# (Db)	G	D	E
1 sharp...G	F	E	C	G	D	G# (Ab)	D# (Eb)	F
2 sharps...D	F# (Gb)	F	C# (Db)	G# (Ab)	D# (Eb)	A	E	F# (Gb)
3 sharps...A	G	F# (Gb)	D	A	E	A# (Bb)	F	G

In BAND it is customary to tune to the Oboe's "B \flat ," or the (Bb) Clarinet's "C" (Actual B \flat).
In ORCHESTRA it is customary to tune to the Oboe's "A," or the (Bb) Clarinet's "B" (Actual "A").

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The Birth of a Civic Orchestra

(Continued from page 43)

end had come—an all too premature end—at the very moment when life began to unfold its charms, when the orchestra's usefulness was beginning to be really valued.

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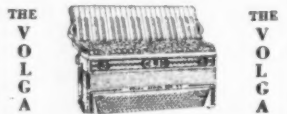
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the evenings spent in their beautiful park, listening to great music.

In these first five years of artistic growth the orchestra has contributed greatly to developing desire for and appreciation of better music among the masses. In classifying the ballots of last season's request program, I was astounded to find that the people's choice included Brahms, Cesar Franck, Rimsky-Korsakoff and Wagner when it might easily have been Rossini, Suppe, Herbert, the Waltz king, and the ever-winning "Unfinished" symphony.

The tiny plant has grown; its buds are ready to burst open. Will they be allowed to bloom?

Chasins Returns

Abram Chasins, American composer-pianist, returned November 20 on the S.S. Albert Ballin from three months abroad giving recitals and playing with European orchestras. Mr. Chasins appeared in concert in Amsterdam, The Hague, Cologne, Berlin, Munich, Wiesbaden, Vienna and Prague. In London he gave five concerts and recorded a number of his own compositions for "His Master's Voice." He has returned to this country to fill concert engagements and to resume his teaching at the Curtis Institute of Music.

School Band a Feeder to Municipal Band

The Henderson, Minn., Municipal Band, after thirty-five years of activity, found that

Sigma Alpha Iota Honors Hazel Ritchey's Memory

On Sunday, November 22, 7,000 members of Sigma Alpha Iota, national music fraternity for women, united in honoring their late national president, Hazel E. Ritchey, in memorial vesper services conducted by each active chapter and each alumnae chapter or group. The services were patterned after the memorial service held at the recent Sigma Alpha Iota convention in Minneapolis. The program of each group included appropriate music, the invocation by the national chaplain, the tribute to Miss Ritchey by Elizabeth Campbell, and the message prepared for the convention by the late national president before her sudden death. Gertrude Evans, successor to Miss Ritchey, participated in the service of Epsilon chapter in Ithaca, N. Y., where she was an active member for several years.

Paris to Hear New Prokofiev Ballet

According to a letter received from Serge Prokofiev, the Paris Grand Opera has started rehearsing his new ballet, which is scheduled for first performance in December.

and provide young blood. Here is an idea for carrying on the work of the schools and making it permanent.

This thirty-piece school band was organized by W. J. Dyer & Bro., in a school hav-



THE HENDERSON, MINN., SCHOOL BAND, MR. UDELHOFEN, CONDUCTOR.

something was needed to provide new members and inject new interest into the band. So they organized and sponsored the School Band shown in accompanying photo which will act as a feeder to the Municipal Band

ing a total enrollment of only 124, and under the capable direction of Mr. Udelhofen. Henderson now has a school band—and the future life of the Municipal Band is firmly assured.

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Crowded Week-End of Concerts Keeps Boston Music Lovers Busy

Maria Halama, a Newcomer, Wins Success—Coming of Carl Rosa Opera Arouses Interest—Other Items

BOSTON.—A contrast in extremes was presented here by the musical week ending on Friday, November 20. During the last five days, there were only three important concerts, one of which, that of the Apollo Club in Jordan Hall on Tuesday evening, was a semi-private affair. On the previous Saturday and Sunday, however, there were, in all, six concerts. One of these was the repetition of the regular Boston Symphony Orchestra program, which was reviewed in last week's issue of the Musical Courier. But the other five made insistent demands on the professional reviewer, and justified his commonly applied sobriquet, "ubiquitous."

The Saturday matinee found Bruce Simonds playing in Jordan Hall, his excellent program including the first sonata of Bax for novelty. His performance was marked by sufficient artistry and beauty to place him among the first rank of American pianists.

FRESH TALENT DISCOVERED

Maria Halama, a newcomer from the middle west, sang in the same hall in the evening. In addition to two groups of Slavic folk songs, her program included songs in Italian and English. One had to hear but little to realize that Miss Halama has a beautiful mezzo-soprano voice, which, however, becomes shrill on occasion. The poor quality at such times is the less justified since her voice has sufficient power not only for the concert-hall but also for the opera house. It is grateful to note, also, that this singer is gifted with a natural singing style.

The following afternoon, to continue the log of Jordan Hall, the People's Symphony Orchestra, led by Thompson Stone, offered a group of light works for their third concert of the season, with Blanche Haskell, soprano, assisting in arias from Elijah (Mendelssohn) and Louise (Charpentier). All hands seemed to be doing well when the writer left for the neighboring Symphony Hall, where Rose Zulalian was regaling an audience with songs in five languages, including the Armenian. Miss Zulalian, a local singer who has made rapid strides, exhibited an even greater mastery of her material than in previous appearances, a concentration worthy of an artist; but her carefully and intelligently wrought interpretations were, in the actual delivery, a bit too deliberate. One admired her intelligence and art. Her voice, strangely, has lost the richness of the contralto, which she calls herself, and she sang and sounded like a mezzo-soprano. A noteworthy item on her program was a group of four excellent songs by Warren Storey Smith, to words of Tennyson, heard for the first time in public. One should add a word, too, for the extraordinary accompaniments of Bernard Zighera.

CONCERTS WELL ATTENDED

The last of the week-end affairs was the concert of Victor Chenkin at Symphony Hall, where a large audience heard one of his remarkable programs of international songs. The work of this inspired singer, actor, and mime is too well known to require comment. It may be of interest to add that despite the crowded concert calendar for the two days the attendance did not seem to suffer at any of the concerts.

For the rest, Donald Van Wart played a representative program of piano pieces at Jordan Hall on Monday night capably but without distinction; Barbara Hillard, soprano, on Thursday evening in Jordan Hall, sang a remarkably distinguished selection of songs without indicating that her art is yet to be taken seriously; and, as aforementioned, the Apollo Club gave one of its "clubby" affairs on Tuesday night, which

this writer was not privileged to attend. By all accounts it was an excellent concert.

CARL ROSA OPERA COMING

The schedule of concerts immediately ahead is heavy, and from all appearances the musical life of this city will be as intense and interesting as in previous seasons. In addition, word from the New York management of the Carl Rosa Opera Company of England seems to confirm the previous tentative announcements that this organization, producing operas in English, will visit Boston. It is now definitely planned to begin the American tour at the Boston Opera House on December 28. The local engagement is set at two weeks. Popular prices—with the top set at \$2.50—will prevail, the orchestra will number 60 men, and eminent conductors are promised. The opening bill will be Meistersinger, and the balance of the repertoire will include the whole Wagner Ring Cycle, Tannhäuser, Flying Dutchman, and Lohengrin, as well as representative selections from the Italian and French schools. If the prejudice against English can be overcome—and why not?—the inclusion of so much of Wagner should make a great appeal to the local musical public.

Almost simultaneously the Boston committee which arranges for the annual fortnightly visit of the Chicago Civic Opera Company announces the definite booking of that group for the Boston Opera House during the two weeks beginning February 1. As usual, the season here will be a mirror, for the most part, of the best elements of the long season in Chicago. Among the revivals, which will be quasi-novelties in this opera-poor town, are likely to be Parsifal (Wagner); Magic Flute (Mozart), and Mignon (Thomas). Singers new to Boston will probably include Conchita Supervia, Lotte Lehmann, and Rosetta Pampanini, as well as Paul Althouse, who has not sung in opera here.

NOTES OF MUSICIANS AND STUDIOS

Howard Goding will give a piano recital in Town Hall, New York, on December 17. . . . Elsie Lovell Hankins, contralto, who was well received as soloist in the recent Apollo Club concert, is a product of the studios of Harriet Eudora Barrows. . . . The remarkable program which Jesus Maria Sanroma assembled for his concert of Sunday afternoon, November 22, at Symphony Hall, is heavily weighted with novel scores. . . . Besides the outstanding name of Ottakar Sevcik, violin pedagogue, the National Associated Studios of Music have added to their faculty here Vlasta Maslova, danseuse. . . . A group of dancers under the leadership of Grace De Carlton, instructor in the dance at the National Associated Music Studios, appeared at the Fine Arts Theatre in an interlude between showings of foreign films on Thursday evening, November 19. Similar presentations are planned throughout the year at periodic intervals. M. S.

Boccaccio Receives Ovation in New York

(Continued from page 5)

trice sang her arias with a clear, accurate, bell-like quality. May Barron as Peronella, the foster parent of Fiametta, gave dignity to her role and warmth of tonal coloring to whatever she sang.

The comedians of the performance, William Heughan as Loterighi the cooper, Michael Raggini as Lambertuccio the grocer, and George Morgan as Scalza the barber, not only brought about hilarious laughter



ETHEL LEGINSKA,

magnetic conductor of Charles L. Wagner's production of Boccaccio, now running at the New Yorker Theatre in New York City.



ALLAN JONES AND CARLOTTA KING,

who made sensational successes in Boccaccio.

for their antics but also sang the music so well that at least one listener wished them into almost every comic role of every musical show he hears.

Edward Lay sang and acted the Pietro role with expert detail.

The production of Mr. Wagner's Boccaccio as a whole was highly efficient. Its settings were beautiful, its costumes attractive and the lighting effects splendidly handled. There was an ease of movement

in ensemble groupings from which the Grand Opera houses might learn much.

Horace Sinclair, who staged the Wagner production deserves exceptional praise.

Entire recommendation without cavil, and promise of great enjoyment, is extended by this reviewer to everyone who likes an entertainment of tunefulness, spirit, merriment, first rate performers, and stimulative conducting. No better operetta offering has been heard in New York.

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NEW YORK CITY

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, November 28

Philharmonic Orchestra, Carnegie Hall (M)
Shura Cherkassky, piano, Carnegie Hall (A)
Rosette Anday, song, Town Hall (E)
Benno Rabinooff, violin, Washington Irving High School (E)

Sunday, November 29

Philharmonic Orchestra, Metropolitan Opera House
Jose Iturbi, piano, Carnegie Hall (A)
Maria Halama, song, Town Hall (A)
Frances Hall, piano, The Barbizon (A)
Elizabeth Schumann, song, Town Hall (E)

Monday, November 30

Robert Goldsand, piano, Carnegie Hall (E)
Hortense Monath, song, Town Hall (E)
Nathan Ensemble and Helen Reynolds, Barbizon Plaza (E)

Tuesday, December 1

Susan Williams, piano, Barbizon Plaza (E)
Ruggero Ricci, violin, Carnegie Hall (E)
Ethel Bartlett and Rae Robertson, two-piano, Town Hall (E)
Helen Wakefield, piano, Steinway Hall (E)
Mary Catherine Atkins, song, The Barbizon (E)

Wednesday, December 2

Diaz Wednesday Afternoons, Waldorf-Astoria Musical Art Quartet, Juilliard Hall (A)
Schubert Memorial, Carnegie Hall (E)
Louis Persinger, violin, Town Hall (E)
Boris Saslawsky, song, Steinway Hall (E)

Thursday, December 3

Artistic Mornings, Plaza Hotel
Philharmonic Orchestra, Carnegie Hall (E)
John McCormack, song, Town Hall (E)

Friday, December 4

Philharmonic Orchestra, Carnegie Hall (A)
Grace LaMar, song, Town Hall (A)
Cornelius van Vliet Trio, Washington Irving High School (E)

Saturday, December 5

Philharmonic Orchestra, Carnegie Hall (M)
Don Cossack Russian Male Chorus, Carnegie Hall (A)
Bruce Simonds, piano, Town Hall (A)

Sunday, December 6

Philharmonic Orchestra, Carnegie Hall (A)
Mme. Fonarova, song, Town Hall (A)
New York Matinee Musicale, Plaza Hotel (A)
Nina Koshetz, song, Town Hall (E)
Martha Graham, dance, Martin Beck Theater (A)

Manhattan Orchestral Society, Waldorf-Astoria Hotel (E)
Miriam Marmein dance, President Theater (E)
Pauline Konger, dance, Guild Theater (E)

Monday, December 7

Zimbalist, violin, Carnegie Hall (E)
Yvonne Gall, song, Town Hall (E)

Tuesday, December 8

Philadelphia Orchestra, Carnegie Hall (E)
Bernard Kugel, violin, Town Hall (E)
Emerson Conzelman, song, Barbizon-Plaza (E)

Wednesday, December 9

Sadah Shuchari and Isabelle Yalkovsky, Juilliard Hall (A)
Don Cossack Choir, Carnegie Hall (E)
Robert O'Connor, piano, Town Hall (E)

Ruth Shaffner to Sing at Waldorf-Astoria

Ruth Shaffner, soprano, has recovered from her recent operation and will sing a recital under the auspices of the Canadian Club at the Waldorf-Astoria, New York, on December 6. Miss Shaffner appeared at the recent meeting of the American Women Composers at the home of Mabel Wood Hill, where she sang the two new songs dedicated to her by Mrs. H. H. A. Beach. These are Dark Garden and I Shall Be Brave. The composer was at the piano.

Jacksonville Civic Music Association Has Concert Course

The executive committee of the Jacksonville, Fla., Civic Music Association has announced the following course of concerts to be presented in the Temple Theater during the season: December 7, Moissaye Boguslawski, pianist; January 18, the Gordon String Quartet; February 2, the Minneapolis Symphony Orchestra, and March 7, John Charles Thomas. According to the Civic Plan, concerts will be for members only.

Goldsand in Demand

Robert Goldsand, Viennese pianist, arrived the latter part of October from Europe and opened his season with a recital in York, Pa., on November 2. Other dates for this month included Springfield, Mass., on the 18th; Rochester, N. Y., for the Civic Music Association on the 20th; Augusta, Me., on the 23rd; in a joint recital with Joseph Szigeti in Providence, R. I., on the 24th, under the auspices of the new Community

Concert Course of that city; Lowell, Mass., November 25 and Portland, Me., on the 27th. His first New York recital is November 30.

Some of his December engagements will be: December 10, Somerville, N. J.; the 11th, Hartford, Conn.; the 14th, Elizabeth, N. J.; the 15th, Scranton, Pa.; Warren, Pa., on the 21st and at the Artistic Mornings at the Hotel Plaza, New York, on the 29th.

January dates will include the new Community Concert Course in Paterson, N. J., on the 24th, following appearances in Havana, Cuba. Other dates will be filled in the interim and before the end of the season Mr. Goldsand will have fulfilled sixty

numbers. Whitfield Groves, baritone, was heard in two songs by Finden, and the Wilson Lamb Male Singers sang Friend o' Mine (Sanderson); Sylvia (Oley Speaks) and Steal Away (Burleigh). Cora Wynne Alexander was accompanist for the soloists; Duncan Scarborough for the male quartet. Alice B. Russell was mistress of ceremonies. A social hour followed.

The Musical Art Forum announces a lecture and musical for November 29, at Wilson Lamb's Studio. The subject is The Negro Spiritual. The Rev. Frederick H. Butler will lecture and Burnedene Mason will be hostess.

VISITORS' REGISTER

The following out-of-town visitors registered at the Musical Courier offices last week:

November 28—Boris Rappaport, Chicago, Ill.; Arthur Hartmann, Woodstock, N. Y.; William Edward Johnson, Los Angeles, Cal.; B. F. Pyle, Chicago, Ill.; Erich Kleiber, Berlin, Germany; Barnes Phillips, Elmira, N. Y.; Sidney Freeman, Boston, Mass.

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MUSIC IN THE AIR

By Osbourne McConathy

(NBC Network, 3:00 P. M., E. S. T., Tuesday, December 1)

LESSON NO. 5

On Tuesday afternoon, December 1, at 3:00 o'clock, Eastern standard time, the fifth of the present series of Music in the Air will be broadcast over WJZ and associated stations.

In order to clarify the plan to piano teachers and others who are interested, I am giving the outlines of my weekly radio lessons in the corresponding issues of the Musical Courier.

The pupils have a chart before them on the piano as they follow the radio instructions. The chart for the six lessons may be had without obligation by sending a request to Music in the Air, National Broadcasting Company, New York City. The illustration for the fifth lesson is shown with this article. The outline for the fifth broadcast follows.

1. Situation. The radio pupils have covered the following work in the first four broadcasts: (a) Four songs were taught, in the keys of C and G. (b) The notation was studied in treble and bass staves. (c) The pupils were encouraged to invent variations covering the whole range of the piano keyboard as a first step in musical invention. (d) The songs were transposed from one key to the other. (e) The time element of the notation was studied, based on the scanion of the poem. (f) The tonic chord was learned and used to accompany the melodies shown in No. 5, and later as invented by

of Robin, Pretty River, and Tommy Tinker's Dog. (g) The dominant seventh chord was learned, and practice given in the progression, I-V7-I.

2. Review. (a) The melody of Tommy Tinker's Dog is played by the right hand. (b) The progression, I-V7-I, is played, left hand, key of G. (c) Tommy Tinker's Dog is played, melody right hand, accompaniment of two chords left hand.

3. The New Lesson. The new lesson is given according to the following steps: (a) Five-finger position, right hand, key of F. This includes consideration of the flat, both in the scale and in the key signature. (b) The melody of No. 5, The Traffic Cop, is studied. The form of the song is analyzed, the notation observed, and the poem scanned. The melody is played by both right and left hands. (c) Variations are studied, first as the pupils. (d) The progression, I-V7-I, is

studied in the key of F. (e) The Traffic Cop is played, melody in right hand and accompaniment in left hand. Then the order is reversed, melody in left hand and accompaniment in right hand.

4. Assignment. (a) Play The Traffic Cop and Tommy Tinker's Dog as printed and also with melody and accompaniment inverted. Also invent additional variations on these melodies. (b) Review Robin and Pretty River. Discover where the V7 chord can appropriately be used in these melodies, and practice them so that the I and V7 chords make the most effective accompaniment. (c) Practice the progression, I-V7-I, in the key of C, and work out an effective accompaniment to Music Everywhere.

5. Piano Recital. A brief recital of simple compositions by a great composer, with a few descriptive comments.

6. Conclusion. A few words of encouragement and stimulation to practice. The objective is constantly held before the pupils of further progress under a personal teacher or in a piano class.

In the next issue of the Musical Courier I shall present the outline of the sixth and last broadcast of the series of six radio lessons in piano playing given under the title, Music in the Air.



ILLUSTRATION FOR LESSON NO. 5.

KEYS TO HAPPINESS

By Sigmund Spaeth

(NBC Network, 11:30 A.M., E.S.T., Saturday, December 5)

LESSON NO. 5

By the time the fifth piano-play program of Keys to Happiness is reached on Saturday morning, December 5, at 11:30, over station WEAH and its national hook-up, every listener who has followed the series with any regularity should be able to play three chords in the key of C without any difficulty, and in a variety of ways. These three chords, the most useful for the accompaniment of a number of familiar songs, are the C-chord, the G-chord and the F-chord, called by musicians the tonic, dominant and subdominant chords.

If C is our key-note, we can find its dominant by simply counting five white keys upward, C-D-E-F-G. That makes G the dominant, and the dominant chord for the key of C is therefore built on G. For the subdominant, we count four steps upward, C-D-E-F, and thus arrive at F in the same way.

The simplest way to build a chord is to strike the key-note and add the third and fifth above it, creating the 1-3-5 pattern that represents the major triad. With Middle C as the starting point, anyone can immediately form this combination, the third white key to the right being E, and the fifth G (counting C always as number 1). For a bass another C should be played an octave below Middle C, and possibly another still an octave below that. (The C is always the white key just to the left of a pair of black keys, and the distance of the octave is eight white keys, including both the upper and the lower C.)

A G-chord can be constructed in exactly the same way, playing G with the thumb of the right hand, and building the third

(B) and fifth (D) over it. The bass (played by the left hand) will be another G below, possibly doubled by an octave. But after striking the C-chord, it may be easier to play the G-chord in another posi-



ILLUSTRATION FOR LESSON NO. 5.

tion, keeping the little finger of the right hand on G (where it was on the simple C-chord), moving the middle finger down from E to D, and the thumb down from C to B. The left hand plays one or two Gs just the same, regardless of the order of notes in the right. (G can be found anywhere on the keyboard by striking the white key between the two lower black keys in any group of three.)

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RUTH SWARTHOUT,
field representative of the Civic Concert Service, Inc., has directed the establishment of Civic Music Associations in many cities of the United States. She has the added distinction of being the mother of Gladys Swarthout, of the Metropolitan Opera Company. Another daughter, Roma, is also a talented singer.



CHARLES L. WAGNER
producer of Franz von Suppe's opera comique, *Boccaccio*, revived in English for the first time since 1919 for an unlimited run in New York.



CORLEEN WELLS,
has been recengaged by the Worcester Oratorio Society, Worcester, Mass., as soprano soloist in the *Messiah*, December 28.



ESTELLA ALLEN STRIPLIN,
concert soprano, of Birmingham, Ala., a pupil of Estelle Liebling, appearing in a number of Alabama cities, and before college audiences. Early in the New Year Mrs. Striplin will go to Ohio.



IVOR NEWTON
(English accompanist), photographed with Chaliapin when seeing him off after their recent English tour. It would appear that the great bass has a copy of the *Musical Courier*. The dog was a present to him as a souvenir of the tour.



MARIE LEHMANN, ARTHUR MICHAUD AND LILLI LEHMANN,
pictured when the French tenor was studying with Marie and Lilli Lehmann in Grunewald, Germany. M. Michaud has sung in France, Canada and the United States and appeared in the American premiere of Raoul Brunel's *Vision de Dante*, which was awarded the Prize of the City of Paris in 1900. He has reopened his New York vocal studio for this season with a large class. Singers who have studied with him include Lillian Wechs, Mary MacGill, Leila Levian, Winifred Tobin, Georges Stoetzel and others.



ALICE CHALIFOUX
is in charge of the harp department at the Cleveland Institute of Music, Cleveland, Ohio, and first harpist of the Cleveland Orchestra. She received her training from Carlos Salzedo, whose methods she uses in private lessons and special classes for students of grammar and high schools. At the Cleveland Institute there will be a special four year course for credit in high schools, which has been endorsed by the National Association of Harpists and by Toscanini, Stokowski, Sokoloff, Gabrilowitsch, Goossens and Reiner.



FRIDA LEIDER
(center), arrives on the *Europa* with her mother and husband, Professor Deman.



CLARINET SCHOLARSHIP ENSEMBLE OF THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK.
Simeon Bellison, solo clarinet player of the Philharmonic-Symphony, is in charge of this class, which makes its first public appearance this morning, November 28, at the second concert of the first series of the Young People's Concerts under the direction of Ernest Schelling. (J. Waterman Photo)

MUSICAL COURIER

Weekly Review OF THE *World's Music*



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JEANNETTE VREELAND

Soprano

With the Philadelphia Orchestra in American
Premiere of Schoenberg's Gurrelieder.



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